The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	BEST SONG IN AMERICA!	**OVER THERE** AMERICA'S BIGGEST HIT!	By GEORGE M. COHAN
2	The song that put "Jazz" on the map **STRUTTERS BALL** The Daddy of all "Jazz" songs by the writer of "Walkin' The Dog"		By SHELTON BROOKS
3	This song will get deep down underneath the skin **HOMEWARD BOUND** You can see Victory and World Peace in this matchless song		By HOWARD JOHNSON COLEMAN GOETZ and GEO. W. MEYER
4	A song for singers of class **GIVE ME ALL OF YOU** Waltz song success from the opera "Flora Bella"		By MILTON E. SCHWARZWALD and EARL CARROLL
5	Novelty song that sparkles with success **IN THE LAND OF WEDDING BELLS** You can rely on this one to bring home the bacon		By HOWARD JOHNSON and GEO. W. MEYER
6	A ballad that has stood the test **SING ME LOVE'S LULLABY** Featured by Mme. Alda of the Metropolitan Opera Co.		By THEO. MORSE and DOROTHY TERRISS
7	The western novelty ballad hit **I'M SORRY I MADE YOU CRY** Unquestionably the best song of its kind published in years		By N. J. CLESI
8	That rapid-fire applause winning hit **CLEOPATRA HAD A JAZZ BAND** Great novelty song with comedy lyric		By JACK COOGAN and JIMMY MORGAN
9	The song of the hour **JUST AS WASHINGTON CROSSED THE DELAWARE GENERAL PERSHING WILL CROSS THE RHINE** A song that every man, woman and child should sing		By HOWARD JOHNSON and GEORGE W. MEYER
10	The title tells the tale **BRING BACK MY DADDY TO ME** Gets the interest of your audience instantly.		By WILLIAM TRACEY, HOWARD JOHNSON and GEORGE W. MEYER
11	At your service. The first aid heart-soothing martial love ballad **I'LL COME BACK TO YOU WHEN IT'S ALL OVER** Will just fit the weak spot in your act		By LEW BROWN and KERRY MILLS
12	A hit because it can't help being one **WE'LL KNOCK THE HELIGO INTO HELIGO OUT OF HELIGOLAND** A rip roaring song that the soldiers and sailors love		By JOHN O'BRIEN and THEO. MORSE

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Broad and Cherry Streets

LEO. FEIST, Inc.
135 West 44th Street, New York
CLEVELAND, 308 Bangor Bldg.

ST. LOUIS
7th and Olive Streets
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building

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SHUBERTS GET WASHINGTON HOUSE

POLI'S TO PLAY DRAMATIC SHOWS

WASHINGTON, D. C., April 7.—Contracts were signed yesterday by S. Z. Poli and Lee Shubert by the terms of which the Poli Theatre in this city will hereafter play Shubert attractions exclusively. This means that first class dramatic and musical shows will be seen in the house that has long been the home of either Poli stock or vaudeville. It also means that many of the big Shubert attractions that have never played Washington will be housed at the Avenue playhouse, owing to the enormous revolving stage with which the theatre was equipped last season and the further fact that Poli's has a seating capacity of over 2,200.

Negotiations to this end have been under consideration for some time, but not brought to a conclusion until yesterday on account of Mr. Poli's insistence on the guarantee that Poli's Theatre of this city should have at least forty weeks of the Shubert productions annually.

The theatre will open with its new policy Monday evening, April 22, and in the intervening time a large force of workmen will be engaged in the complete renovation of the theatre. Contracts have been made whereby particularly large groups of artisans will work night and day the week of April 15 to 22, as it is Mr. Poli's intention to have the most beautiful theatre in Washington in which to present the first-class attractions that have been arranged for through the Shuberts.

It has been and is Mr. Poli's intention to build a combination theatre and convention hall for the National Capital, but he had to set aside this ambition on account of the war, but when Washington grew to such wonderful proportions as it has in the past four months, and the unusually favorable opportunity offered for the booking of high-class attractions, Mr. Poli decided to change the policy of his Avenue playhouse and wait until the close of the war to realize his ambition for an even larger Poli's Theatre in Washington, which is now its largest amusement structure.

BILLY HART IS ROBBED

While filling an engagement at Fox's Riviera Theatre, at Ninety-seventh Street and Broadway, the last half of last week, Billy Hart, of the team of Marie and Billy Hart, was robbed of a gold watch.

In his haste to fill his spot on the bill, Hart neglected to take the timepiece from his street clothes, and he, likewise, failed to lock the door to his dressing-room when he left it.

When he returned some twenty-five minutes later, he discovered the loss, and reported the theft to the 100th Street police station.

The stolen watch is valued at $20, a gold chain at $22 and a charm, an Elk emblem, $3.

It is understood that another performer, a member of Lottie Williams' act, also on the bill at the Riviera the last half of last week, lost a razor by theft.

The watch has not been recovered, nor does there appear to be a clew.

MORAN TAKES OVER "OH LOOK"

"Oh, Look!" the piece produced by Billy Sheer and Harry Carroll to open the Vanderbilt Theatre, has been taken over by Joseph F. Moran, who, with Lyle D. Andrews, built the Norworth Theatre. Under his management, the piece is scheduled to close at the Vanderbilt on May 4 and, after playing the subway circuit, jump into Chicago and open at a Klaw & Erlanger house on June 16.

Moran was practically forced to take over the piece, he having advanced close to $12,000 since it opened in order to keep it running. As business did not improve and was just about breaking even, he finally decided to take it over entirely, eliminating both Sheer and Carroll. Only last week an effort was made to force the cast to accept half salaries and the chorus threatened to go on strike unless they received their full wage. It was then that the transfer was made.

The production to follow it at the Vanderbilt has not been selected, but it is reported from Paterson that "Keep Smiling," which opens there this week, may do so if it looks good enough.

"Oh, Look," was put on by Sheer and Carroll with the financial aid of a delicatessen keeper, named Ettenberg, who invested $5,500 and, after the show was open two weeks, sold his interest for $8,000.

THEATRE FOLKS IN POLICE NET

A theatrical agent, a booking agent and two actresses were gathered in in the police dragnet which was spread Saturday night on Broadway and in its near vicinity in the first of a contemplated series of raids. They are:

Arthur Hunter, 38, 605 West 141st Street, theatrical agent.

Harry Pearlman, 31, 1880 Douglas Street, Brooklyn, booking agent.

Estelle Rodgers, 25, 141 Washington Avenue, actress.

Dorothy Gates Herrmann, 21, 226 West Fiftieth Street, actress.

Miss Herrmann was taken in the E. and L. Restaurant. She is a chorus girl, and has figured in the prints because of her marriage to the son of a wealthy contractor. She is said to have put up something of a struggle.

LOEW OFFICE TO PLAY AGENTS

A team of baseball players made up of agents from the Loew Booking offices, will play a team from the offices next Sunday at the Federal League Park, Newark. The complete line-up has not yet been selected, but the Loew offices will be represented by Moe Schenck in the pitcher's box, with Gene Myers, formerly of the Giants, back of the plate for him and with Mark Levy and Billy Grady doing the same for the agents. Interest is so warm that Irving Weingarten, of the contract department, has bet $50 on the office team. "No fifty, no play," says Schenck.

MAY HAVE TROUBLE OVER TITLE

There may be trouble over the title of "Rock-a-bye-baby" the new piece which Selwyn and company produced in New Haven, Monday night, as John Bratton, of Leffler and Bratton had a piece of that name produced in Chicago some years ago in conjunction with Boyle Woolfolk. It was by Mark Swan. On Monday he was about to place the matter in the hands of his attorney, with instruction to protect the title.

A. E. A. LOWERS MEMBERSHIP BARS

EASIER TO GET IN NOW

An amendment to the constitution of the Actor's Equity Association now in course of preparation, and which will be presented at the annual meeting to be held on May 27, if favorably acted upon, is expected to have the effect of increasing the membership of the organization to the extent of several hundred before the opening of the next theatrical season.

At the present time, it is necessary for an applicant for membership in the A. E. A. to have had at least two years of professional stage experience before the organization will admit him. The proposed amendment abolishes this requirement and would allow any actor who has played a speaking part for one performance to become a member, providing the applicant has received a money consideration for his services.

Actors admitted under the new amendment will receive full legal protection but will not be allowed to vote at the annual meeting, nor will they be allowed to hold office in the organization. After they have completed two years of Junior Membership, as the new class will be called, actors admitted under its provisions will be permitted to apply for full membership. The dues for Junior Members will be fixed at five dollars a year, which is the same as those holding full membership are now required to pay.

The proposal to modify the present qualifications for membership in the A. E. A. was brought about because of the numerous requests for aid that have been received during the past year from persons who have only been members of the acting profession a short time.

Many of these persons have been assisted by the legal department of the A. E. A. in the matter of salary adjustments, etc. Although many actors thus assisted offered to remunerate the A. E. A. for its trouble, the constitution, as it stands, precluded an acceptance of a fee for the work done.

The dues received from members embraced in the proposed Junior Membership class, if the amedment is adopted, will provide the sinews of war, to fight their legal battles, which, hitherto, had to come out of the treasury of the organization.

The present membership of the A. E. A. is about 3,600. The Junior Membership plan will result in doubling this number in a year's time, it is claimed.

CANADA THEATRES CHANGE HAND

HAMILTON, Can., April 4.—J. and J. J. Allen, who control a number of theatres in Canada, have added the Temple, this city, and the Majestic, London, to their circuit and will devote them to the exploitation of Paramount and Artcraft Motion Pictures. These two houses have been controlled by the United Booking Offices of New York City, and played vaudeville during the Fall and Winter, the Temple, for the last five summers, having played the Clark Brown Stock Company. The Allens take possession on April 15.

KELLER SUES SANTLEY

Edward S. Keller, the agent, has sued Fred Santley for alleged repudiation of contract.

According to Keller, he secured a fifteen weeks' engagement at $1,000 a week, over the Orpheum Circuit, for Santley. The latter, according to the agent, jumped the contract and signed with "Cohan's Revue."

Keller alleges also that he negotiated a deal whereby Florrie Millership was secured for the act "The Girl on the Magazine" in which Santley was to appear, and that, in ignoring the conditions of his agreement with the agent, Santley also "threw down" Miss Millership, whose services were obtained only after considerable time, trouble and expense, and that, to fulfill his part of the agreement with the actress, Keller was put to financial loss.

The agent is asking for $300.

Santley has retained Max D. Josephson, with offices in the Woolworth Building, to look after his interests.

TAKE BACK "FAIR AND WARMER"

The Selwyn office last week negotiated with A. S. Stern and took back the road rights for "Fair and Warmer," which they had given him a few weeks ago. They now intend to do the one night business of that piece themselves, and were, possibly, influenced by the great success which has come to "Twin Beds," which Stern has had on the one nighters this season. During Holy week it got almost $12,000 at the National Theatre, Washington.

PARADES HURT BUSINESS

CINCINNATI, O., April 8.—At the last meeting of the Cincinnati managers association there was discussion of the question of holding parades, civic, patriotic and otherwise, in Cincinnati during the morning hours instead of in the afternoon. So many such demonstrations are occurring now with the Liberty loan, recruiting campaigns, etc., that the theatre managers find their matinees seriously hampered by the rival "free attraction" of parades. Manager Ned Hastings of B. F. Keith's proposed that the Chamber of Commerce take up the matter. Similar action was taken successfully in Cleveland, it was reported.

RUNWAY IS BARRED

CINCINNATI, O., April 6.— "The Passing Show of '17" was compelled to put on its show at the Lyric here without the customary run-way. Manager C. Hubert Heuck insisted that Manager Gilman Haskell eliminate the run-way, as Heuck does not approve of it. As a result, the show was slowed down considerably. When the chorus did its run-way steps on the stage, they were noticeably slow for they were only adapted to the run-way.

VAN AND SCHENCK OUT

Van and Schenck are out of the "Midnight Frolic" after a quarrel between them and Wayburne, which arose when the latter sent the headwaiter to tell them not to come out into the audience after they had finished their act. They resented the limitation upon their movements and quit, being immediately booked for forty six weeks of vaudeville, opening for three weeks at the Colonial Monday, and then playing the other time in two-week stands.

"PAY AS YOU ENTER" OPENS

"Pay as You Enter," a new musical act, featuring Don Sherwood, opened last week in Newark.

CAMP DIX OFFICERS RAP LIBERTY THEATRE SHOWS

"Flora Bella," "Hans und Fritz" and Others Called Lemons by Executives Who Have Complained—Tell What Soldiers Want for Amusement

CAMP DIX, Wrightstown, N. J., April 8. —Camp Dix has, literally speaking, thrown down the gauntlet to the Commission on Training Camp Activities and demanded a better type of shows at its Liberty Theatre, the home of "Smileage Book" productions. It has declared in no uncertain terms that it is not a "tank town," and that to "get by" with soldier audiences, here, plays must be presented by metropolitan talent and not by makeshift casts such as have cavorted recently on the Liberty stage. For several weeks the storm of complaint has been brewing and during the last week it broke with such fury after ticket holders had walked out in the midst of presentations of "Mutt and Jeff," that division officials took up the matter with the commission representatives, urging immediate improvement of the programs.

"Mutt and Jeff" closed here Saturday night after a three-night run. It is extremely doubtful if it goes any further along the circuit of the other cantonment theatres. It came to the Liberty Theatre in the wake of four other shows, that, judging by the criticisms of officers, were enough to have put a jinx on any playhouse. Unfortunately all of this quintette were musical comedies of the same general type. Sandwiched in between good dramatic productions, they might have passed unnoticed. But when they were thoughtlessly crammed down the throats of audiences with one, two, three, four, five order —it's a wonder the explosion was so long delayed.

The most unfortunate feature of the situation is the likely effect upon the "Smileage Book" idea. The camp has been flooded with these books of tickets, good for admission to the Liberty Theatre and more recently also to the Army Theatre, a vaudeville house, at the entrance to the reservation.

The recent shows have disgusted so many soldiers, especially officers, that the reports have very generally spread about at home that the men in the camps do not want the "Smileage Books." There is no doubt but that the books can, right now, be purchased far below par in the camp. But if the project is injured, the ones directly to blame are the promoters, who have either grossly misjudged the tastes of their soldier audiences or are inclined to think that all soldiers want in the line of entertainment is rag-time music and brevity of skirts on the ballet. In this line, a questionnaire sent out by the Commission on Training Camp Activities and discussed and answered at a conference of officers this week very clearly sets forth what the army wants in the theatrical line.

The first query of the commission asks if the productions at the Liberty Theatre have been of a type "which help in keeping up the morale of the men." The answer of the division is an emphatic "No."

"Are the performances clean and decent, are they good, medium or bad?" is the second query. "Very medium," is the reply of the conference.

The commission asks, "What kind of productions appeal mostly to men in your cantonment?"

"Clean dramas," says the officers unanimously.

"Do your men prefer dramatic productions or musical comedies and in what proportion should they be presented?"

"Dramas preferred in the proportion of 3 to 1," the officers have decided.

As to how many consecutive productions would be given support by the men of the camp, the conference says the program should be changed at least twice a week.

As to whether any musical comedies appeal to the soldier audiences, the conference says that only the highest type of plays of this type can be assured of a successful run and declares that too many of the comedies staged here have been of poor class.

In reaching these conclusions, officers say they have tried to reflect the opinion of their men as well as their personal sentiments on this subject. A survey of the reception given the plays that have appeared here would indicate that the report of the conference is a fair estimate of what Camp Dix soldiers really desire.

The Liberty Theatre was opened early in February with "Turn to the Right." It played to capacity houses and has scored at a successful return engagement. Followed the Liberty Company with a week divided between "Baby Mine" and "Kick In." Both scored big hits, as they were cleverly presented.

Then came "Flora Bella." This was the first "lemon." Many officers frankly declare a high school cast of amateurs could have done better. Yet, according to the theatre management, "Flora Bella" was a tremendous success in some of the other cantonments. They admit, however, that some radical changes were made after the play left Dix.

"Fair and Warmer," widely heralded as a season's hit, fell flat with its first performance. It was "only fair," officers assert, and probably was chosen to prepare the camp theatregoers for what was to follow in "There She Goes." The kindest comment on this play was outlined in the remark of a division staff officer.

"Thank heaven, she's gone!" he said.

"Hans und Fritz," "The Million Dollar Doll" and "Mutt and Jeff" filled to overflowing the cup of woe of the Liberty audiences. Now it is admitted that most of these productions were "tried out" on Camp Dix audiences prior to going on the camp circuit. At least three of them are said to have been cancelled as a result of their fizzle here. Commission representatives were hurriedly summoned Saturday after criticism had been given publicity, to pass upon "Mutt and Jeff." Their decision has not been made public.

Judging by titles, the camp is due to witness a better class of plays in the immediate future. "Stop, Look and Listen" opens here with a good cast this week. Then follow in succession during the next two months, "Here Comes the Bride," "Follow Me," "Bringing Up Father," "Furs and Frills," "When Dreams Come True," "His Bridal Night," "Very Good Eddie," "Officer 666," and "Princess Pat."

There is no doubting the popularity of the "Smileage Book" plan if the shows offered the men give general satisfaction. In the light of the experience here during the last month, however, it would seem that the Commission on Training Camp Activities should adopt some new plan for booking its plays or at least giving them the "once over" before they are launched on the camp circuits.

Different camps, like different civic communities, have different tastes and the situation at Camp Dix may, it is true, be due to the fact that soldiers here are of a more critical type than those camps where divisions are made up almost entirely of drafts from metropolitan centres where the men have been patrons of the cheapest play houses.

Some defenders of the plays that have failed here declare the Dix audiences have been swayed much by the criticism hurled upon the casts by the officers. Most of the reserve officers in command here are from New York and Northern Pennsylvania. A fair majority of them have been used to Broadway productions. It is also true that having read the elaborate press-agenting of the "Smileage Book" plan, they were quite ready to expect only the Broadway class of performances in Camp Dix. When these failed to materialize, they naturally were disappointed. The "Smileage" press-agenting had over-shot the mark and become a boomerang. Little wonder officers said it was "taking money under false pretenses."

Aside from the officers, there is no doubt but that a fair proportion of the theatregoers among the enlisted men, especially from New Jersey, have been frequent patrons of the best playhouses in New York and Philadelphia. These, with the officers, have formed a strong base on which criticism of mediocre performances here could crystallize.

That there will be an early and permanent improvement of the program is the assertion of William O. Wheeler, manager of the Liberty theatre at Camp Dix. He wisely does not attempt to defend the musical shows that have failed to "get across" here but thinks some of the criticism has been too harsh. His own reports on two of the shows are said to have resulted in the canceling of their engagements for other camps. He advances the theory that a certain series of plays cannot meet with equal success in all the cantonments and that it might be wise to arrange for each camp to have the class of plays it prefers. As evidence of this, he cites a drama that made a big hit here but proved a "frost" in another camp, while two comedies that have been most strenuously roasted by Dix audiences have played to capacity houses in other camps and are being asked to return for a second engagement.

There is every reason to believe that Camp Dix officers, Manager Wheeler and the Commission on Training Camp Activities, can work out a solution that will crown the "Smileage Book" movement here with success. The fact that within the last few days, the commission has demonstrated its determination to make good is appreciated by camp authorities, who have shown already that for their part, whatever criticism has been directed at the Liberty programs has been friendly and given with the hope that it would be speedily productive of good results.

Army officers will not be quoted directly in what may be considered criticism of a War Department activity. An officer who has closely studied the situation arrived at the conclusion that at prices prevailing in the Liberty theatres, it will be next to impossible to profitably present musical comedies with casts that will attract big houses where a majority of the soldiers have been used to high-type productions. With the small stock companies in dramas, however, there is a wider margin that will permit the employment of capable talent.

The situation here is not a sun-shiney one for the actors who will face audiences in the immediate future. The camp has assumed the critical pose and the principals in any production will undoubtedly sense this before the first act is half over. They have this in their favor that there is no more human a class than soldiers and if their play has real merit, the khaki-clad boys can always applaud louder than they can criticize.

Following the complaint of the Army officers, Malcolm McBride, who succeeded Marc Klaw as chairman of the Committee on Camp Activities, came to New York last week and held a long conference with J. Howard Reber, who with Hollis Cooley, has been in charge of the booking of the theatres. After it was over, however, neither he nor Mr. Reber would say what determination they had reached regarding the further booking of unsatisfactory attractions.

It is the intention, however, of those in charge of the work, to give the soldiers the best shows obtainable and it is thought likely that the poor attractions will shortly be cancelled.

PALISADES PARK OPENS MAY 13

A corps of mechanics, painters and electricians are engaged in putting Palisades Park, the Schenck Bros. amusement resort, into readiness for the approaching Summer season, which will open May 13.

"ROCK-A-BYE-BABY" CALLED HIT

NEW HAVEN, Conn., April 9.—"Rock-a-Bye Baby" was enthusiastically received here last night and the discriminating predict for it a brilliant triumph, chiefly because the music is catchy, the scenic effects attractive, the acting and singing splendid, and the whole production lively. The chorus is not large, but there is quality to make up for lack of great quantity. The show is worth the money anyway one views it, and that is what makes the life of a musical farce.

"Not You," "Rock-a-Bye Baby Dear" and "The Real Spring Drive" seem destined to be hummed and whistled. All the music is far above the ordinary. The particular star, if one is to judge from the reception here, is Adele Rowland, who was excellent every moment she was on the stage. But Edna Hibbard, here earlier in the season in "Fair and Warmer," ran her a close second.

John Cumberland, who acquires the baby, and then some more, was comical beyond description, and Frank Moran, the proud father, though funny at the start, grew more amusing every minute. Miss Edna Munsey, who is possessed of an exceptional voice under splendid control, was one of the real sensations of the evening. Each one of the three acts is staged with attention to artistic detail. The first is delightful. The second strikes one as a little finer, and the last, a nursery scene, is captivating.

MUSIC MAN SUES FOR DIVORCE

As a result of a sensational raid on a west side apartment house last Saturday night, Harry Newman, of the Douglas & Newman Music Co., has through his attorney, Herman L. Roth, entered a suit for divorce against Mrs. Newman, and has named as correspondent Dr. Harry Nathan, a Brooklyn dentist, and former friend of the family.

The papers in the case were served on Mrs. Newman and Dr. Nathan on April 8, and the evidence was obtained in the Saturday night raid which was made on Mrs. Newman's apartment. The raiding party including Newman, several detectives, Mrs. Nathan and her brother.

Newman broke in the door and becoming incensed by the sight which he beheld beat the doctor up unmercifully.

Mr. Newman and his wife, who before her marriage was Olive L. Friels, the songwriter, have been living apart since last August.

SIDE SHOWS CUT OUT

Mrs. Meyerhoff's traveling circus, which is in West New York this week, was cautioned by Mayor Stilz and the chief of police to cut out everything except a Ferris wheel, a carousel and a "whip" ride. The order came about as the result of indignation expressed by residents of the town at the expected operation of wheels of fortune and other games of chance. When the expurgation started, it was made to include all semblance of "side shows."

VAUDEVILLE SUSPENDS

CHICAGO, April 8.—*Vaudeville*, a weekly theatrical sheet, has suspended publication owing to the fact that Harry Rose, editor and manager of the paper has gone to war. It was published by the Vaudeville Publishing Company and Will Reed Dunroy, James R. Cox and B. M. Conkey were associated with Rose in the enterprise. It is said that the company will be reorganized.

GATZ HAS NEW PLAY

George Gatz, of the former firm of Gatz, Gazzola and Clifford, was in New York last week and while here made arrangements to produce a play entitled "An Unmarried Mother." It is expected to be first shown to the public in Chicago and then start a tour of one, two and three night stands next season.

"NOTHING BUT THE TRUTH"

Weber and Anderson's "Nothing But the Truth" company has been booked to play the army camp theatres at Camp Dix on the 13th, 14th and 15th and Camp Upton on the 20th, 21st and 22nd.

THEATRICAL BUSINESS OUT TO RAISE $100,000,000 IN LOAN DRIVE

Managers Start Big Campaign by Purchasing $1,101,500 Worth of Bonds—Speakers in Three Keith Houses Raise $25,000 in Two Days—All Branches Represented.

The theatrical interests are out to raise $100,000,000 in the Third Liberty Loan drive, which started Saturday, and which is now well under way. The first move made by the Theatrical allied interests, of which E. F. Albee is the chairman, was to establish headquarters in the Fitzgerald building. The theatrical managers themselves started the loan drive by buying $1,101,500 worth of bonds at a meeting held in the Palace Theatre building on Friday afternoon.

No sooner had this sum been subscribed than the Allied Interests set the wheels in motion to secure the remaining ninety-nine million odd necessary to complete their allotment. Elmer Rogers was appointed chairman of the speakers' bureau ,which will carry on an intensive campaign in the New York theatres.

Mr. Rogers got down to business on Sunday afternoon, and placed speakers in the Palace, Riverside and Colonial. Florence Nash was selected to inaugurate the drive in the Keith houses. Miss Nash succeeded in selling over $25,000 worth of bonds in the three houses, raising $15,000 in the Palace, and $5,000 in the Riverside and Colonial, respectively. She will continue to appear at each performance given in the three U. B. O. theatres during the week.

Other speakers lined up by Rogers are Burr McIntosh, Kitty Gordon, Willa Holt Wakefield, Robert Emmett Keane and Bert Levey. Before the end of the week at least one hundred speakers will be working under Rogers' direction in the various theatres controlled by the Keith, Fox, Loew and Moss interests. From Tuesday on, speakers will also be assigned by Rogers to the legitimate, burlesque and motion picture houses.

William Fox started the drive in the string of theatres he controls on Monday by making an individual subscription of $50,000. Marcus Loew also gave the drive a flying start, in the theatres of the Loew Circuit, by placing a bond order for $50,000. The B. S. Moss houses added over $10,000 to the drive, through sales made during the Sunday and Monday performances.

In line with the plan to top the previous record-breaking achievements of the theatrical profession in the way of Liberty Bond sales, an executiv committee representative of every branch of show business was appointed: Vaudeville, J. J. Murdock, Martin Beck, Marcus Loew, William Fox, B. S. Moss, Pat Casey and Nicholas Schenck; burlesque, Sam Scribner, R. K. Hynicka, J. Herbert Mack, George Peck, Gus Hill; pictures, Jesse L. Lasky, S. L. Rothapfel, Howard Edel, D. W. Griffith, Jos. M. Schenck, L. J. Selznick; legitimate, Augustus Thomas, Wilton Lackaye, Rachel Crothers, Katherine Emmett, Florence Nash, Mrs. Oscar Stevens, Francis Wilson, Howard Kyle, Burr McIntosh, Henry Chesterfield.

In addition to the executive committee, sub-committees, representing the motion picture interests and the legitimate were also appointed. A publicity committee of thirty, headed by Walter Kingsley, will co-operate with the various chairmen in securing advertising for the drive.

The Stage Women's War Relief, which is participating in the drive under the auspices of the Theatrical Allied Interests, opened their miniature Liberty Theatre on Monday afternoon. The little playhouse which was built expressly for the loan drive by the S. W. W. R., and placed upon the steps of the Public Library at Forty-second Street and Fifth Avenue, attracted thousands of people during the afternoon.

Sergeant Arthur Guy Empey, of "Over the Top" fame, was the first speaker to address the audience. He explained the object of the loan in a brief speech, and was accorded a rousing reception. Other speakers were Shelley Hull, Louis De Foe and Jessie Busley. During the week the greatest luminaries in the stage world world will speak and sell bonds from the stage of the miniature Liberty Theatre.

Charlie Chaplin, Douglas Fairbanks and Mary Pickford, who arrived in New York from the coast on Sunday, made several speeches throughout the financial district, on Monday afternoon. Arnold Daly addressed the matinee and night audiences at the Rivoli on Sunday.

It is expected that before the drive is over, practically every actor and actress will have done their share in helping to raise the necessary sum.

The female ushers of the Broadway houses organized the Girl Ushers' Association on Saturday. The girls will make a seat to seat canvas in the houses in which they are employed. The Jewish Actors' Association composed of East Side players, started a bond-selling campaign on Monday also. The association will endeavor to raise $10,000,000 before the drive is over.

All of the theatrical clubs and societies will take an active part in the big drive. The Lambs will conduct its operations through a committee consisting of William Courtleigh, Augustus Thomas, Wilton Lackaye and Robert Hilliard. George M. Cohan, John J. Gleason and Ralph Trier will act in a similar capacity for the Friars. The National Vaudeville Artists will be represented by a committee composed of Harry Houdini, Will M. Cressy, Edwin Arden, Louis Mann, Eddie Leonard, Robert T. Haines, Robert Edeson, Emmett Corrigan, Eva Tanguay, Gertrude Hoffman, Fay Templeton and Bird Millman.

The following committee will represent the Players' Club: Francis Wilson, William Faversham, Jesse Lynch Williams, William Graham and Stanley Murphy.

Up to Monday the following individual Liberty Bond purchases were made by members of the theatrical profession:

Messrs. Klaw & Erlanger	$150,000
Martin Beck	100,000
Lee and J. J. Shubert	50,000
Messrs. Cohan & Harris	50,000
Alf Hayman	50,000
Al H. Woods	50,000
Samuel A. Scribner	50,000
Marcus Loew	50,000
F. F. Proctor	50,000
Morris Meyerfeld	50,000
A. Paul Keith	50,000
E. F. Albee	50,000
David Belasco	50,000
J. Herbert Mack	50,000
R. K. Hynicka	50,000
Columbia Amusement Company	50,000
Elliott, Comstock & Gest	30,000
Hyman Wink	25,000
Joseph Schenck	20,000
Nicholas Schenck	10,000
B. F. Roeder	10,000
Carle Laemmle	10,000
William Fox	50,000
Ben Atwell	500
H. B. Marinelli	500
Jack Glogau	500
	$1,101,500

"ICELAND" NOW AUTO SHOP

"Iceland," the ice-skating rink on Broadway at Fifty-second Street, has given way to an emporium for the display and sale of used cars. The place was opened as the Rose Gardens originally.

SPAUN FAMILY SHOW OPENS

The Spaun Family Show, Byron Spaun, manager, opened its tenting season April 2 in Western Pennsylvania. The show, which has an entire new outfit, will tour Pennsylvania and Ohio.

STRIKE TIES UP ACTS

KANSAS CITY, Mo., April 6.—Many acts were tied up the first half of this and the last half of last week as a result of a widespread strike among local labor unions. The majority of the theatres were seriously crippled when the members of the stage employees and moving picture operators' unions walked out in sympathy with the laundry workers, who precipitated the strike. The playhouses were dark for six days.

Not only were the Shubert, Garden, Grand, Gayety, Century, Globe, Empress and Orpheum closed, but the motion picture industry, representing a half-hundred houses, was temporarily paralyzed.

The strike began the last half of the week and continued over into the week of April 1, when it was called off on the 3rd.

Burlesque shows that were hit by the walkout were Harry Hastings' company, which was at the Gayety, of the Columbia wheel, March 25-30, and "The Liberty Girls," with Jack Conway, at the same house, April 1-6; "The Army and Navy Girls" burlesque show at the Century, of the American Circuit, on March 25-30, and "The Hello Girls," with Nona Raymond, at the same theatre, April 1-6.

A stock company which had been appearing at the Grand also was affected.

The Orpheum and the Empress, both playing vaudeville, also felt the effects of the tieup.

The following acts were at the Orpheum during the period of the strike:

March 28-30—Joseph Howard Revue, Bessie Remple and Co., Comfort and King, Mack and Earl, Boothby and Everdeen, John Clark and Co., and Montgomery and Perry.

March 31-April 3—Lucille Cavanagh and Co., with Frank Hurstand, Ted Doner, Bernie and Baker, King and Harvey, Ruth Budd, Doc O'Neil, Selma Braatz and Allan Brooks and Co.

At the Empress, on the Pantages Circuit, March 31-April 3, were the following acts: Marjorie Lake and Co., in a tab, "College Days," and Wilson's Lions.

"Oh, Boy," with Joseph Santley, was at the Shubert.

About seventy-five stage employees and the same number of moving picture operators were on strike.

EQUITY TO DECIDE GRIEVANCE

Beverly Sitgreaves has placed before the Actors' Equity Association a grievance arising out of her non-appearance in New York in the leading role in the forthcoming production of "Service."

The play was produced by Harrison Grey Fiske and Madison Corey last November in Baltimore, for one week, and Miss Sitgreaves claims that when it closed she was told by Mr. Fiske that when the play was revived she would again be given the leading role. Because of this promise, she avers, she made no effort to get another engagement. Recently, she learned that Mrs. Fiske was to appear in the role she created in this country and, not being able to get satisfaction from Mr. Fiske, she has taken the matter to the Equity Association for adjustment.

RICHARD PYLE

Richard Pyle, whose picture appears on the front cover of this week's issue of the NEW YORK CLIPPER, has just been engaged for the leading male part in Walter Hackett's new musical comedy, "Navy Blue."

He was discovered by Chamberlain Brown in Max Spiegel's "The Merry Rounders" and, although not yet of age, has had a wide experience in dramatic and musical stock.

He has played leading roles in "Very Good Eddie," "The Girl in the Taxi," and the juvenile with Helen Lowell in "The Red Petticoat."

TO REVIVE "THE WHITE SLAVE"

"The White Slave," an old-time melodrama dealing with Southern slavery conditions antedating the Civil War, will be revived by Robert Campbell, and is due for a New York showing early in September with an all-star cast. A road company, which will make a Canadian tour, also is in contemplation, and will be under the management of Jack Walsh.

WILMINGTON LIKES "MIDNIGHT"

WILMINGTON, Del., April 9.—"Midnight" a three-act comedy by Samuel Janney and Edward Delaney Dunn, the initial offering of the Meridian Producing Company, was given its premiere presentation in the Playhouse here last night. The first act of this serious comedy ends in a murder amid darkness and uncanny lights, increasing complications and mounting mystery keep the audience spellbound and guessing until the very end of the last act. Last night's audience grew as jumpy as a cat as thrill followed thrill, and invariably guessed wrong, but appeared delighted to be so completely surprised at the end.

The amount of hilarious comedy tucked into this tragic affair in a perfectly natural fashion was one of its most astonishing features and an item which the audience welcomed heartily.

The ingredients of the comedy did not seem especially new, consisting of a safe, a will, a murder, two lovers, an innocent suspect given the third degree and justice triumphant. But the dexterity with which these ingredients were mixed and kneaded gave an originality to the play which baffled the detective powers of the keenest amateur sleuths in the audience.

The play did not get under way until the end of the first act, which was received somewhat coldly, but at the end of the third act the audience had evidently decided it was good and laughed and applauded with enthusiasm. The seriously fine part of the play, the protection of her weakling, drink-unnerved brother by the splendid girl whose honor is in turn shielded by the remaining spark of manhood in that brother, made a strong appeal.

Mary Servoss and George Casselberry took these parts admirably. The entire cast kept to a high standard in their interpretation. The other members were Alf. Helton, Theodore Kehrwald, Pell Trenton, Warner Richmond, Edwin Holland, Elizabeth Patterson, Dodson Mitchell, Byron Beasley and Charles Bunnell. The scene staged by Ira Hards is an effective country house interior, with hall and balcony.

MANAGERS TO WORK TOGETHER

CHICAGO, April 9.—At a meeting held last week the Chicago Theatre Managers' Association joined the Allied Amusement Association, recently organized in order to bring about more friendly co-operation between the various members of the theatrical and film business. The combined efforts of this organization will be brought to bear in the Liberty Loan campaign, under the leadership of Peter Schaefer.

AMES GETS "BLUE BIRD" SEQUEL

During his recent trip abroad, Winthrop Ames secured "Les Fiancailles," by Maurice Maeterlinck, which is a sequel to "The Blue Bird," which Ames originally produced some years ago at the New Theatre in New York.

TRAVEL WITH TRUCKS

The Globe Transfer Company made a record trip in hauling the "Yours Truly" company from this city to Jersey City. They hauled two car loads of scenery, props and trunks, using six motor cars.

CARTER LECTURES ALSO

Carter, the magician, who is appearing at the Belmont Theatre, gave a religious talk on spiritualism at that house, Sunday. He will continue them during his engagement.

WARFIELD ENDS CHICAGO RUN

CHICAGO, April 8.—David Warfield, in "The Music Master," has ended his successful run of eleven weeks at Power's Theatre. He expects to tour the Middle West.

NEW BOOKING OFFICE OPENS

NEW ORLEANS, La., April 6.—The Gulf States Booking Circuit has opened a branch office in this city. Pfankuchen and Wright are managers. It will handle all kinds of attractions.

VAUDEVILLE

MORE LIFTING CHARGES HEARD BY N. V. A.

ALL DECISIONS RESERVED

The executive committee of the National Vaudeville Artists, Inc., received several additional complaints from its members this week, alleging that their material had been infringed upon by other members of the organization.

The first complaint to reach the committee was from Frank Ward, who declared that Jack and Marie Gray are performing a dancing doll number, which he had originated, and which was one of the principal features of his current vaudeville offering.

Henry Chesterfield, who presided at the hearing accorded Ward, decided that it would be necessary to get the Grays' version of the matter before any action was taken by the committee. As the Grays are playing western time, Chesterfield placed the case on the calendar for a hearing, the date of which will be announced later.

Charlie Grapewin also filed a complaint against Scott and Markey, claiming that the team is using several bits from his sketch "Poughkeepsie." Decision was reserved. Tom Edwards, the ventriloquist, next appeared before the committee and charged Walters and Walters with infringing on a "baby" bit, which Edwards claims has been identified with his act for many years.

The committee, after listening to Edwards' testimony, took the case under advisement for further investigation. Van Hoven, the magician, now playing in London, registered a complaint against Paul Poole. Van Hoven claims that Poole, who is also a magician, is using one of his principal tricks.

HAVE ARGUMENT OVER ACT

Hennings and Hitchcock last week got into an argument with Joe Shea over the engagement of the Zig Zag Alley Girls at the U. S. Temple Theatre, Hoboken, the producers stating that although they got a contract for $50 for two days from Shea, they were only able to collect $40.

The producers state that after Shea gave them a contract to play two days for $50, his assistant, Jeter, insisted that they pay $2.50 commission in advance, which they did, getting a receipt for the amount. They state that the turn was then booked through Harry Shay, but that, although their contract called for $50, the latter declared he never understood it was to get more than $40. The matter is likely to be placed before the V. M. P. A. shortly.

DORE AND CAVANAUGH SERVED

Dore and Cavanaugh were served last Monday with papers in the injunction suit which Joe Shea, through Harry Saks Hechheimer, expects to stop them working in the "Midnight Frolic," on the ground that they placed themselves under a long-term contract with him.

BERT CORTELYOU IS HERE

Bert Cortelyou, of the Simons Agency, in Chicago, is in New York this week in search of suitable material for the Western circuits. He is making his headquarters at Harry Weber's office in the Palace Theatre Building.

AGENTS TO HAVE MORE LIGHT

The agents' offices facing the south side of the Palace Theatre building are going to have windows constructed in them affording more light and air. The cost will be partly borne by the operating realty company and the tenants.

CHANGES ON BILLS

Last Sunday there were but few changes in the local theatres, as the managers are trying to evade booking the kind of acts which will interfere with their Sunday shows.

At the Palace Theatre "The Stampede Riders" and the Four Boises were out of the bill and were replaced by the Musical Johnstons.

At the Royal Theatre the Zinaros were replaced by McCarthy and Faye, who were also appearing at the Alhambra.

At the Alhambra, the Belgian Trio were out of the bill without any one taking their place, and at the Orpheum Theatre, Brooklyn, the Australian Creightons were out of the bill without any one replacing them.

At the American Theatre last Sunday Swain's Cats and Rats were replaced by Hoyer and Boggs.

Moon and Morris fell out of the bill at Keith's Theatre, Washington, last Monday, and were replaced by a local act. Moon was too ill to open.

PLIMMER IN THEATRE DEAL

TRENTON, N. J., April 8.—Walter J. Plimmer, vaudeville agent, with offices in the Strand Theatre Building, New York City, is one of the incorporators of the Waldron Warburton Theatre Company, of Hoboken, which obtained a charter last week to promote vaudeville and motion pictures. Associated with Plimmer are William D. Waldron, of Newark, and Sydney Fisk, of Hoboken. The concern is capitalized at $125,000.

The new theatre will open next Monday, with five acts and a feature picture, and will split the week with the United States Theatre, in Hoboken. Waldron will manage the new house, in addition to the United States.

QUITS BOX OFFICE TO PLAY

SAN ANTONIO, Tex., April 4.—Orville Whitledge, who for three years has been treasurer of the Majestic Theatre, has gone into vaudeville with Edith Clifford. Whitledge is a pianist and will act in that capacity with Miss Clifford, playing her accompaniments. Chas. Moyer, former publicity director of the Texas Circuit, with offices at Dallas, will succeed Whitledge. Moyer came to San Antonio with the hopes that he would be admitted in the Aviation Section for training as a flyer.

FORD AND MEYERS HAVE NEW TAB

Harry Ford and Al Meyers of the Bijou Comedy Four, are putting out a tab act, entitled "The Mermaids of 1918," written by Ford. Besides Ford and Meyers the principals include Miss Billie Marks, Anna Shirley, Jack Gould and Jack Brivak. The chorus includes: Kittie Edwards, Babe Fennelle, Grace White, Bess Meyers, Trixie La Salle, Daisy Jolson, and Honey Belmont. The act will open at Atlantic City in the near future.

KETTERING SKETCHES BOOKED

CHICAGO, April 8.—"Five Fifteen" and "The Finish," two vaudeville sketches by Ralph Kettering, have been booked on W. V. M. A. time. The first was written in conjunction with Lorin Howard and its cast includes Cecilia Jacques and Ferdinand Manniere. The second is acted by O. M. Williamson, Gus Arthur and Margeret Henry.

VASSAR RETURNS TO OLYMPIC

Wilton C. Vassar has resumed the management of the Olympic in Brooklyn, succeeding Billy Inman, who resigned last week. Inman may return to the stage.

NEW ACT BOOKED FOR PALACE

"All for Democracy," by Hamilton Coleman, a western vaudeville producer, has been booked for an early presentation at the Palace Theatre.

FIRE SWEEPS VANCOUVER ORPHEUM

ALL ACTS ESCAPE SAFELY

VANCOUVER, B. C., April 6.—Fire which is believed to have originated in the electric wiring, partially wrecked the Orpheum Theatre last Monday night.

As a result of the cool-headedness of the audience and the excellent discipline obtaining among the attaches of the playhouse, it was emptied in record time and without a single casualty.

Despite the fact that a packed house consisted largely of women and crippled veterans, there was not a suggestion of anything bordering on panic.

The members of the Morgan Dancers, which was occupying the stage at the time the blaze was discovered, and the orchestra, stuck to their posts until the fears of the spectators were allayed; in fact, until the building had been entirely emptied. As a move was made toward the exits, Director William Pulling, of the orchestra, hit off from the Morgan dance music into a lively lilt in march time.

James Pilling, manager of the Orpheum, advanced to the front of the stage and assured his hearers that there was no occasion for alarm. Meanwhile, the fire curtain was lowered and the performers dressed and left the rear exits at their leisure.

Shortly after the theatre had been emptied, flames burst through the roof and many thought the place was doomed. The flames were extinguished after a damage of $10,000 or $15,000 had been occasioned. The roof was badly burned, the house was thoroughly soaked with water and both upper and lower galleries suffered from flame.

Several weeks will elapse before the Orpheum will be ready to open. Reconstruction got under way Tuesday morning.

The following acts were playing the Orpheum at the time of the fire: Greater Morgan Dancers, McCort and Branford, Yates and Reed, Burley and Burley, Natalie Sisters, Harry De Coe and Tarzan.

KITAMURA ACTS IN CAMP

CAMP DIX, WRIGHTSTOWN, N. J., April 6.—Daitaitch Kitamura, the acrobat who turned soldier, and who is now a private at Damp Dix, attached to the 309th Infantry, performed some of his daredevil acrobatic stunts and jiu-jitsui specialties in a circus which opened here Wednesday for a four-days' run.

When the United States entered the war, Kitamura, with his troupe, was playing in New York. He registered for the draft in Hoboken. A little more than a month ago he was called to the service.

A parade, headed by military police, with a real elephant, a mile of "camouflaged" menagerie wagons, ten bands, a hundred clowns and a caliope preceded the opening of the circus, the main tent of which was the Y. M. C. A. auditorium. The proceeds went to the division athletic fund.

KIRKHAM ENTERS VAUDE

J. Ellis Kirkham, well known in stock, made his appearance in vaudeville at the Lincoln Theatre, Union Hill, N. J., last week.

HAMILTON HAS ANNIVERSARY

B. S. Moss's Hamilton Theatre, 146th street and Broadway, will celebrate its anniversary this week.

BLOCKHAUS LEAVES MOSS

J. H. Blockhaus has resigned as assistant to B. S. Moss. Mr. Blockhaus who was engaged in the banking business before he entered theatricals, will join a Wall Street financial concern. Arthur Smith, manager of the Jefferson, may succeed Blockhaus in the Moss offices.

HELEN WARE HAS NEW PIECE

"The Eternal Barrier" is the name of a novel dramatic act to be produced shortly by Joseph Hart. It is by Tom Barry and, while not a protean playlet, will have but one character, which will be essayed by Helen Ware. It will open out of town next Monday.

FEATURE LAVAN AND WATKINS

Al. Lavan and Billie Watkins will be featured in a new musical girl act by Joseph L. Browning, which will open shortly under the management of Herman Becker. Lavan and Watkins were formerly with the "Sherman Was Right" act.

PARISH & PERU IN CABARET

Parish and Peru opened last week at Reisenweber's, New York, for a ten weeks' engagement, to be followed by ten weeks at the Hotel Shelburne, Coney Island. Next season they will be with the New York Hippodrome production.

BURT GREEN ILL

CINCINNATI, O., April 8.—Burton Green was taken seriously ill while playing Cincinnati last week, and was out of the show after the Sunday opening. Irene Franklin, his wife, continued to play in "The Passing Show."

MONTRAN AND KENNIER UNITE

Dinna Montran, of musical comedy fame, and George Kennier, principal with "Very Good Eddie," have framed a singing and dancing act for the Moss and Loew Circuits.

DYCKMAN TO CELEBRATE

The Dyckman Theatre, on Twentieth Street, near Broadway, is going to celebrate an anniversary week, starting April 21st, when "Tarzan of the Apes" will be featured with a vaudeville bill.

ACT ATTACHED IN CHICAGO

CHICAGO, April 8.—Cartmell and Harris were attached this week by a representative of Foster, a London theatrical agent, while they were appearing at the Palace Music Hall.

CAMERON SISTERS SALARY CUT

CHICAGO, April 8.—The Cameron Sisters left for New York this week to settle their differences with the U. B. O. on account of a contemplated cut in their salary.

RAISE SMOKE FUND

Billy Browney, the comedian of J. C. Brazee's Honey Bees, has raised $9.95 for smokes to be sent Irving Rosen, former member of the company, now in France.

BESSIE McCOY BOOKED SOLID

Bessie McCoy Davis has signed contracts providing for her appearance in the leading cities for the Spring and Summer season on the U. B. O. time.

MARTIN BECK BACK IN CHICAGO

CHICAGO, April 8.—Martin Beck, accompanied by Mort Singer and Henry Sohneberg, arrived here last week on their way from the coast.

WILL SHOW NEW ACT

"Norine of the Movies" will show a new act at Proctor's Fifth Avenue Theatre the first half of next week.

VAUDEVILLE

PALACE

The Joe Boganny Lunatic Bakers opened with their fast line of comedy acrobatics, in which three midgets help put over the major portion of the fun. Boganny is not with this act, but the six minutes consumed were, nevertheless, entertaining. A boxing bit between two midgets closed the act rather abruptly.

Valand Gamble announces that he is a lightning calculator and starts to display his knowledge of figures on a blackboard but is interrupted by a young chap seated in the orchestra. Some cross-fire talk between the plant and the announcer, in which a few laughs were gathered, brought the plant to the stage. His appearance denotes that he is a "boob" character and the announcer gets a great deal of fun from his appearance. The boob, however, is the real calculator and is a marvel at figures, multiplying, subtracting, adding and handling numbers in a remarkable manner, bringing the act down to a sure-fire finish.

Herman Timberg and the five violin girls, in their own skit from Timberg's pen, entitled "The Viol-Inn," had things their own way and cleaned up a big hit. The act is in its second week and the novelty syncopated rehearsing song started it off in great style. The comedy Timberg creates as the hat check boy was really refreshing and the various dancing and violin numbers were put over with masterly style and speed. The girls worked better than when the act opened and Timberg never gave a better all around performance in the way of singing, dancing and comedy than he gave at this show. The act went over with a bang all the way.

Pat Rooney and Marion Bent offered a new act entitled "Over Here" from the pen of Samuel Shipman and Clara Lipman. It tells a brief story of the love of two men for a girl. Both have been summoned before the draft board and the reluctance of one to go, while the other insists on going, is the foundation for the story. The act is a smooth working affair, giving all the principals plenty of opportunity to make the best of the excellent material handed them. However, Earl Ritchie, as the Lieutenant, should wear tan shoes in keeping with the rest of his wardrobe. Rooney finished in "one" with several good songs and his famous dances in which he was assisted by Miss Bent. The act scored the real big hit of the bill.

Nellie and Sara Kouns are in their fourth and final week and the many lovers of real music who have faithfully enjoyed their efforts in the past weeks, most certainly regret to see them go. They had several new numbers, sung in their best vocal style, and plenty of new wardrobe to show at this performance.

After intermission Theodore Kosloff and his company of dance artists did excellently with their well known routine of dances. The orchestra accompaniment and the great enjoyment these dancers take in their individual efforts help to make this act the outstanding feature it deserves to be. Kosloff is a master at putting his dances over with effect and this performance stamped him as being perfectly capable of being the headline attraction. The act ran smoothly and was splendidly received.

Ben Welch, also playing the Alhambra Theatre, won the big laughs of the show with his old routine of sure-fire comedy. Welch is getting his material over faster now than ever and with his old stock of gags and business won easily. His song near the finish of the act and his recitation of "Gunga Din" earned several extra bows.

Collins and Hart closed the show with their familiar specialty in which they have introduced several new bits of business.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on page 8)

RIVERSIDE

Juno Salmo opened the show and went through his clever and well-executed contortion stunts in a manner which won him much applause.

Mabel Russell, Marty Ward and Co. followed, and after a slow start did well. Ward, who opens the act, would do well to get some better material than that which he is now using and several portions of his comedy could advantageously be eliminated. The garter bit, in particular, was done to death years ago. The singing of Miss Russell and her company, however, carried the act over well at its finish.

"Married by Wireless," a tabloid musical comedy featuring Queenie Williams, is a well-written sketch with a good cast of principals and a novel and interesting stage setting. Several of the principals possess good voices and sing well, particularly Mr. Harry Hainert, who has a tenor voice of good quality and a pleasing personality. A portion of the music of the piece is specially written, but the majority of the song numbers have been selected from the catalogues of the big publishing houses. Miss Williams is an eccentric dancer of much ability, who will doubtless before long find her way to the musical comedy stage. The offering is a good one and the ability of the performers helps it greatly.

At the conclusion of the act, Miss Florence Nash stepped out and made a stirring speech of patriotism, urging all to subscribe liberally to the third Liberty Loan, and a male quartette sang the Liberty Loan song, "What Are You Going to Do to Help the Boys?"

Ryan and Lee are offering an act which differs considerably from their old offering, in spite of the fact that the programme still carries the "Hats and Old Shoes" billing. The comedy offered by this clever young couple is clean, clever and wholesome, and the big applause given them at the finish of the act was well earned.

Eddie Leonard closed the first part and scored the hit of the bill. Leonard had scores of friends and admirers in the Monday-night audience who insisted that he sing all the old songs with which he for so long has been identified. His newer numbers seem to lack the infectious melodies of such compositions as "Ida" and "Roly Boly Eyes," and in consequence the old songs were most enthusiastically applauded. There is too much banjo playing in the act, also, as the men are but fair performers and their music becomes tiresome. Leonard announced that this is his last appearance in "The Minstrel's Return," so in all probability he has an entirely different act in preparation.

Wolfe Gilbert and Anatole Friedland opened intermission and sang a number of new songs, as well as a dozen or more of their old successes. The old song hits were received with much applause, and the new ballad, already familiar to theatregoers, was awarded an encore. A clear-voiced soprano from a box joined in the chorus and rendered a pleasing obligato for the song's final rendition.

Lee Kohlmar and Co.'s "Two Sweethearts" won many laughs, due fully as much to the clever acting of the principals as to the lines provided for them. Will Fox and Lee Kohlmar carried off the acting honors.

Frank Fay told a number of pointless stories and sang two or three special songs, ending with a patriotic number which he said he thought would sell at least eight copies. Judging from its reception, its sale will probably just about reach that figure. In spite of Mr. Fay's material, he was well received and won a big recall at eleven ten.

Alice Eis and Joe Wilmot, in spite of the lateness of the hour, did excellently and with their clever dancing specialty held the big audience in until the very end.

W. V.

COLONIAL

Bessie Clifford opened with an artistic posing act that held attention throughout. Miss Clifford is prettily formed and possesses comely features. The slides thrown upon her form doubtless would have received more applause if appropriate titles accompanied the famous paintings.

Showmanship would count to great proportions if Mr. Fink, who presents an animal act, were only to smile a few times while the horses and dogs go through their paces. His face is fixed, disclosing no animation or personality. The offering is fast from the start and great laughs are in evidence while the three men try to mount the unridable mule.

Venita Gould can go on any spot in the fastest company and undoubtedly score a sensational hit, as she did at this performance. Opening with an impersonation of Julian Eltinge, which was done to perfection, and which should be placed down further, she then offered imitations of Bert Williams in the poker game bit, Jack Norworth, Nora Bayes and George M. Cohan, the latter singing "Over There," Maude Fulton and Mary Nash. The Fulton impersonation although well done, is not popular enough and is a trifle too talky to receive the desired results. By far the best thing offered was Mary Nash in a scene from "The Man Who Came Back." In this Miss Gould rose to dramatic heights while reading her lines with a punch. Miss Gould is a real artiste, with the right idea of a vaudeville act. She also possesses magnetism seldom witnessed in the two-a-days.

Harry Mayo and Basil Lynn, with a good line of material and a bass solo by Mayo, were enjoyed throughout. The act is further reviewed under New Acts.

"Submarine F-7" held the attention of all. John J. Ward stood out prominently and was mostly responsible for the heavy applause at the finish. The story and realistic reproduction of the interior of a submarine left little for the imagination. Every detail is properly looked after.

Mullen and Coogan appeared after intermission and had every one in good mood by their funny sayings and timely comedy. "Make a note of it" is the title of the offering. Two comedy songs are rendered in good style, especially the one by Jim Mullen, who disports himself about the stage in many grotesque positions. The dance by Coogan went over big. The boys were a real big hit.

Walter De Leon and Mary Davis held down their position in good style. "Behind the Front" is the name of the pretty little skit, in which De Leon is an ambulance driver "over there" and Miss Davis is an old sweetheart. They gave impersonations of how people in different countries propose matrimony, the Scotch being the best. Miss Davis wears some becoming gowns. The act is a winner.

Van and Schenck were never seen to better advantage. The boys were in splendid voice and received thunderous applause after each number. Eight were delivered. A "blues" number offered at the finish, is a gem and was "put over" with such telling effect that the audience clamored for more, but the "pennant winning battery of songland" bowed off, amid shouts of approval.

Richards closed the show and held all in. After doing four dances, the entertainer removed his wig and fooled many. A toe dance and the closing number sent the dancer off to a good hand.

J. D.

ORPHEUM

Following the Hearst-Pathé news reel, the show was opened by "The Girl in the Moon." The young lady in this act has a good voice, and a novel way of presenting her song numbers. She is seated in a property quarter moon, which swings out above the audience while she is singing. She has lots of personality, and scored a decided hit in the opening position.

Lloyd and Wells, in a singing and dancing act, were on second. They open with a special drop, and are dressed as "hoboes." They sing a song about leaving home, and then change to dress suits. Some more songs and dances follow, which put the act over for a hit. They scored and earned an encore.

"The Weaker One," a dramatic war sketch, was in the third position. The story deals with a young Frenchman, who abhors the sight of blood, and who refuses to go to war because he cannot bear to kill another man. His sister, a real daughter of France, pleads with him to go, but he is obdurate. As a last resort, she cuts her hair, and goes in his place. The boy, aroused, rushes out of the house and follows the soldiers.

Following the sketch, came Van and Schenck, with a new repertoire of songs, which they delivered and put over in their usual excellent manner. These boys have a knack of putting their songs across that deserves a lot of credit. They scored heavily and had to respond to an encore and a speech.

A speaker for the Liberty Loan was introduced here, and made a plea in behalf of the drive.

In the fifth spot came Clark and Hamilton, in their comedy act entitled "A Wayward Conceit." Clark is an excellent comedian, and gets a lot of comedy out of his lines. He should eliminate the rough language. Many in the audience seemed to resent the use of it. Clark is a clever performer, however, and scored a huge hit, taking seven bows before he could leave the stage. The restaurant bit is well worked up, and the piano bit still can get the laughs. He has taken out some of the suggestive bits of business, much to the advantage of the act.

Ed Flanagan and Neely Edwards opened intermission. These two boys are very good comedians, and had no difficulty in winning the audience over. They are two actors who have been hitting it up a bit, and find themselves several days late for their opening. There is a lot of comedy talk, and bits of business, while the boys are getting out of bed and dressing. They go out to rehearse some of their new numbers, and did so well that they had to respond to an encore, for which they offered a selection on the banjo and the harmonica and a bit of soft shoe dancing.

Grace LaRue followed them. Miss LaRue is an artist with a capital A. While she is making a change her accompanist, Duane Basset, plays an original composition. For an encore, she sang a patriotic song. Miss La Rue has a very good voice, and lots of personality, which combined to make her a hit.

Jimmy Hussey, in his act called "Somewhere in Vaudeville," was eighth on the program. Hussey is one of the best Hebrew comedians on the boards, and his dialect is perfect. He won laughs galore, and had to respond to an encore. His parodies and comedy songs went over big. William Worsely, who assists him, also is a clever performer, and his songs were well received. He is a good straight, and is an excellent foil for Hussey's humor.

The Mystic Hanson Trio, a man and two women, were last on the bill. They have a novelty magic act that makes an excellent closing number. The man is a clever magician and has taken pains in staging his act. The girls help out nicely.

S. K.

VAUDEVILLE

ROYAL

Following the Hearst-Pathe news reel, the show was opened by Bolinger and Reynolds, in a comedy wire act. The man does most of the work, and his comedy falls gained many laughs. The chair trick was very well done, and earned a good, solid round of applause.

Gallarini Sisters, two girls, who play various instruments well, were on second. They open with a cornet duet, and follow with an accordion selection, after which they do a violin and accordion number. They scored, and had to respond to an encore, for which they offered another selection on the violin and accordion.

Joe Jackson, third on the bill, made a big hit without doing one stunt on the bicycle. He clowned all over the place, and had to take four bows before he was allowed to leave the stage. Jackson is an excellent clown and his bits of nonsense were real funny.

Joyce, West and Moran, two men and a woman, followed with a song and dance offering of the first water. They open with a piano solo by one of the men, then the other two do a song and dance number. A solo dance by the first man follows, in which he does some grotesque steps. The girl follows with a song and some high kicking. A piano solo by the third member of the team follows this, after which comes another double dance. The girl in the act does some very good high kicking, and the taller of the men is a very good dancer. They scored, and had to take several bows and a speech before they were allowed to go.

Mr. Egan, the manager, then stepped out and introduced a speaker for the Liberty Loan, who made an eloquent plea in behalf of the drive.

Wilbur Mack and Nella Walker, in a skit called "A Pair of Tickets," were fifth. Mack is a good comedian, and got many laughs out of his lines of which he is also the author. Miss Walker has a good stage presence, and the two scored a hit. The story is this: Jack meets Miss Holly and starts a flirtation. There is a lot of funny talk throughout the act that is well handled. Tom comes in and tries to break up the flirtation, but is unsuccessful. Jack and the girl then do several dances, and sing several songs toegther. The act is very neat, and deserved the hit it made.

George White and Emma Haig opened intermission with their excellent dance offering. Their routine is as follows: "The Sailors' Hornpipe," "A Spanish Rag," dances by request, and "The Shimishawable." This pair dance well, have a neatly arranged act, and had to take seven bows, and a speech before taking their leave. White's "request" dancing was well applauded by the audience, who selected the dances to be done by him. The act is strong enough to score without the "applause" remarks that White makes.

Kate Elinore and Sam Williams, with the same cross fire and songs, were seventh on the bill. Miss Elinore is still the insistent "kidder," and Williams is the butt of her remarks. The audience liked their offering, and said so by strenuous applause. They open with a lot of cross-fire gags, all of which are personal. Williams exits, and Miss Elinore delivers a short comedy sermon on women. Williams follows with a "love" song. A "movie" number by Miss Elinore follows, after which comes some more cross fire, and a double patriotic song. They were forced to take several bows and an encore.

Gladys Hanson, an elocutionist, who knows how to speak, in a dramatic patriotic spectacle, entitled "Liberty Aflame," closed the show and held them in wonderfully. Miss Hanson, as "Liberty," is seen standing on her pedestal, while a storm is raging around her. She then gives a short resume of the country's history, showing that it always has been the champion of of "Liberty." The act is well staged, and the effects nicely brought out. Miss Hanson enunciates clearly, which adds much to the value of the act. She scored a hit, and took several bows. S. K.

AMERICAN

Bicknell, the clay modeler, opened the bill for the first half and scored a big hit. He modeled the faces of several of America's great men as well as several comedy studies.

Thomas and Henderson in their act, "Dark Town Frolics," were well liked. They start with some comedy talk and then go into a ragtime song and a little dancing. The shorter member of the team then does a dance, giving way to his partner, who renders a song and goes into an eccentric dance. Then follows more talk and they finish with a song and dance. These boys are capital dancers.

Frank Chick and Company, a man and two women, presented "Three Bits in Vaudeville." The act opens with a song by one of the women, which is followed by Chick in a tramp bicycle stunt. The second woman then sings, after which her partners do some stunts on the wheels, the girl working on a safety and a high unicycle and Chick doing trick stuff. The trio finishes with singing.

Charles Nevins and Ida Gordon in "Succor to the Wounded," start off with a good line of talk and follow with a song and go into a dance. Then Nevins sings and they finish with Miss Gordon dressed as a boy dummy and Nevins throwing her around, she being perfectly limp as though she were lifeless. They are clever entertainers and capital dancers, Miss Gordon being particularly graceful with her foot work.

Clarice Romaine, assisted by M. Volanoff and the Artist Sextette Orchestra, M. Podnus, director, presented an elaborate dance and musical divertisement. Mlle. Romaine starts with a song to the music of the sextette. She goes into a classical dance and later is joined by Volanoff, in "Pierrot dress," and together they give a passion dance. Volanoff follows with a solo dance and gives way to Mlle Romaine, who does a barefoot classic dance. M. Podnus then renders a violin solo which is followed by a Chinese dance by Mlle. Romaine, Volanoff and an assistant. After this comes an oriental number by the Sextette and for a finish Mlle. Romaine and Volanoff give a dance in semi-regimental dress.

This act spells class. Volanoff is a remarkable male ballet dancer and Mlle. Romaine is the personification of grace in her every movement. The Chinese dance, which is a decided novelty as they do it, was a remarkable exhibition of endurance. The act was deservedly well received and should go with any audience.

La Mont and Wright, two clever girls, followed the intermission with a singing and musical [redacted] stopped the show. (See New Acts.)

Francis Morey and Company, three men and a girl, were seen in their sketch entitled "A Child Shall Lead Them." The story tells of a young girl who brings a foundling to the house of a rich man who is noted for being hard-hearted and a "tight wad." The girl wants the old man to adopt the child, but at first he will not hear of it, though he permits the girl and child to remain over night in the house. The son of the old man, who has been banished by his father, comes to rob his parent but is prevented from doing so by the girl. She also brings about a reconciliation between father and son, which so delights the former that he agrees to adopt the girl and the baby.

Val Harris and Jack Manion in "Uncle Jerry at the Oprey" made one of the big hits of the bill and stopped the show. They have capital material and know how to put it over to the best advantage.

Russ, Le Van and Sully in their "Turns, Twists and Falls," closed the show and came in for their full share of approval.

"Carmen of the Klondike," featuring Claire Williams, was the feature film. E. W.

FIFTH AVENUE

A well arranged bill of pleasing acts was the offering for the first half of the week, and the audience at the Monday afternoon performance gave it the stamp of approval.

Nolan and Nolan, a man and a woman, opened the bill with a class A juggling act. The man does the major portion of the work, and juggles a great variety of objects, in all of which he displays marked skill. His work with one, two and three silk hats is the best seen here in many moons. For an encore he did the cup, saucer and spoon trick from foot to forehead.

Josephine Leonard, a very clever singer of character songs, achieved a most decided success, and was recalled several times, but refused to take an encore. (See New Acts.)

Babe La Tour and Sidney Gold were seen in their act, "I Know You," and went over with a bang. They open with some funny patter, following which Gold sings a patriotic number. Miss La Tour then sings, and they finish with a song and go into a dance. For an encore, Miss La Tour plays a saxophone, and Gold gives an eccentric dance. The act is sure fire from their first entrance. Miss La Tour is a real entertainer and puts her material over with telling effect. She has personality and "pep." Gold is also a clever performer. He knows how to put songs over, is an excellent dancer, and a good comedian. As a pair, they should capture any audience.

"War Mates," one of the few meritorious sketches on the present war that have found their way to the local stage, made a decidedly good impression. (See New Acts.)

Mabel Burke was heard in an animated song on the patriotic order, and came in for her usual success.

Senor Westong and Hattie Lorraine, in a classy piano and singing act, met with pronounced success, and were forced to take an encore. (See New Acts.)

Faber and Taylor, man and woman, presented "Going South," a skit made up of talking and singing, and scored a big hit In the skit, the man is a traveling salesman and the girl belongs to a burlesque troupe, and they start in with a line of good flip comedy talk. The man sings, and they finish with a song and dance. They are exceptionally clever performers, and have a capital line of quick fire talk, which they get over to the best advantage. They could easily have taken an encore, as the audience did not want to let them go.

Gus Edwards' "Band Box Revue," featuring Georgie, Cuddles and Vincent O'Donnell, "the Kid McCormack," was next. The revue starts off in one, with a chorus by eight girls and young O'Donnell, and a little dialogue between Georgie, who appears as a Cinderella, and another principal. The scene then goes to full stage. The chorus renders another number, which is followed by a song by Georgie. Then comes a song and dance by Cuddles. A selection from "I Pagliacci," by O'Donnell, follows, and then another number by Georgie. O'Donnell sings a couple of more solos and then, with Cuddles, does a specialty in sailor costume, starting with a song and going into a dance. This was followed by a danseuse specialty by Cuddles, and the ensemble finish, with chorus and principals, kept interest to the end.

Of the principals, Vincent O'Donnell was most favored in the way of applause. He is such a mite of a fellow that he caught the fancy of the audience.

Cuddles is a clever dancer and he and Georgie came in for a good share of approval.

The chorus is composed of pretty girls, who sing and dance well, and the production, as a whole, pleased from first to last.

"Friend Husband," a Mack Sennett comedy, was the feature film. E. W.

CITY

The Four Danubes, male acrobats, open the bill with some hair-raising stunts performed in a skilled fashion.

They are followed by Paterson, Kenney and Murray, three boys, who harmonize well and score a real hit. A solo by the tenor and several duets were well received.

Polly's Particular Punch manages to land. A couple of gentle grafters find a fake long-lost daughter for a wealthy old man. Before the victim turns up, the girl, who impersonates his daughter, extracts one thousand from the fakirs. The supposed millionaire gives them a check for ten thousand and, when they leave him with his daughter, we find that they are the better grafters, for the whole business is a frame-up.

The mere mention of an imitation of Caruso by a girl, Alice Cole, is sufficient cause for alarm. Her voice, although pleasing, is not powerful enough to have her imitation of the famous tenor taken seriously. A more celebrated actress has been censured for her singing of the Marsellaise, so Miss Cole should not attempt the same feat, for more severe criticism might fall to her. She should use her voice to better advantage in the singing of popular ballads, if she intends remaining in vaudeville.

Schola and Walton, in a conventional comedy act, are next. They sing satisfactorily and their act is well received.

Bohemian Life, a combination of folk song and dance, have been reviewed in these columns before, so little can be added.

Glen and Jenkins, colored comedians, have an act that meets with well-deserved applause. Not alone is their comedy original, but their jigging is above the ordinary.

The bill closes with the circus act presented by Marie and Billy Hart. The woman is versatile, for she is a singer and a tight-rope walker, while the man impersonates the announcer. Their act closes with a toy circus parade. H. S. K.

JEFFERSON

The Florenzes, with their cigarette act, opened the spring vaudeville festival.

Stevenson and Nugent, in a comedy skit, follow suit. Stevenson is dressed as a stage hand and interrupts the act from time to time, to show that he is a capable dancer, as is also his partner.

The Diamond Necklace is a very weak playlet. A necklace is found by the daughter of a bricklayer and, after they have a fight over who is the rightful owner, the necklace is appraised as worthless. It is styled as a dramatic sketch, but it is neither dramatic nor is it a sketch.

Singers have no right to trespass the fields of comedy. That is proved by the failure of the comedy that Martin and Lum try to interject in their turn.

The Four Musical Avalaos, all playing Xilo-Marimbaphones, are well received, for their act is certainly musical and their selections are appropriate.

Clara Keating attempts an imitation of an inimitable actress—Eva Tanguay—with dire results. The mere fact that she wears abbreviated costumes does not necessarily mean that her act is worthy of commendation.

The Leightons come next with their dialogue of fun that caused many laughs, for most of their jokes were told by previous performers.

A very pretentious musical act, which was apparently yanked out of a burlesque show, is the next offering. Six girls, a leading lady, a straight man and a Hebrew comedian are enlisted. Patriotism prevails throughout this display of Hooverized custume, with bits of near-vulgar comedy thrown in.

A spice of originality is tucked away in the act offered by the Monarch Comedy Four. They harmonize well, and their end man is responsible for much fun.

The Breakaway Barlows, acrobats, are a fitting end to a bill that is stamped with mediocrity. H. S. K.

VAUDEVILLE

HENRIETTA CROSMAN & CO.

Theatre—*New Liberty, Staten Island.*
Act—*Playlet, "For Our Boys."*
Time—*Twenty minutes.*
Setting—*Full stage.*

Henrietta Crosman, the legitimate star has selected for her vaudeville vehicle a war playlet entitled "For Our Boys" and written by George Crosman, is presented with a cast of five.

The scene is laid outside one of the many army camps scattered all over the country where our boys are training for service. Miss Crosman enters in the role of an old Irish woman who is looking for her "Danny." She is accompanied by a stranger who, coming to the camp also, had volunteered to show her the way.

It develops that news of transport sailings has leaked out and that a secret service man is on the trail. The sentry refuses to admit the couple so they talk a bit at the gate. She is about to tell when her Danny is going to sail and the sentry is very eager to hear the date. But she checks herself. He then gives the impression that he is an officer. A guard then appears and speaks to the stranger, who afterward tells the woman that he can arrange it that she may see her boy. She eagerly follows his instructions in regard to getting some papers in camp and then exits with the guard.

Returning a moment later, however, she surprises the man by snapping handcuffs on him and placing him under arrest. She is the secret service officer and the man a spy.

This is the plot and action of the piece. It drags in many places and while it appeals on account of its timeliness, it is not a suitable vehicle for the star. H. S. P.

LA MONT AND WRIGHT

Theatre—*American.*
Style—*Singing and musical.*
Time—*Ten minutes.*
Setting—*In one.*

La Mont and Wright are two girls who present a singing and musical act away from the usual run. One feature of their act is that they sing but one song, the dozen or so verses of which run through the act.

It is a rube song about a certain old maid named Mandy, and they start with singing a verse each while playing the chorus on a harmonica. After a couple of verses they each use two harmonicas and then do a little trick stuff with these little instruments.

Miss La Mont then gives an imitation of a rube playing a fiddle for a barn dance, and this is followed by a song by Miss Wright. For a finish they change to bespangled dresses and sing about Mandy being in a Broadway show and also play the harmonicas.

La Mont and Wright are clever performers. Each plays the harmonica exceptionally well, and the former is the best rube comedienne New York has seen for many a day. She has the down East twang down to a nicety, and gives a most artistic performance.

The act would go big in any company. E. W.

BROWN SISTERS

Theatre—*Fifth Avenue.*
Style—*Accordionists.*
Time—*Ten minutes.*
Setting—*In one.*

The two Brown Sister have a pleasing offering. They play the piano accordion well and with a certain "pep" that adds to its effectiveness. They opened with a medley of popular numbers, and follow with a solo by each and then two more duets.

They are young, pretty and vivacious, and possess charming personalities. E. W.

NEW ACTS AND RE-APPEARANCES

(Continued on page 23)

LILLIAN SHAW

Theatre—*Alhambra.*
Style—*Singing.*
Time—*Twenty-one minutes.*
Setting—*In one.*

Lillian Shaw has come back to the stage with both feet as far as being vocally able and properly supplied with scintillating material, goes.

Miss Shaw possesses a peculiar personality, in as much as she can make a production of any song she uses. The numbers offered in her new act are all exclusive song stories handled in a manner which bespeaks the delicate touch of the vaudeville artist.

Her opening song, after a big reception, was her former Italian classic entitled "No Good Anymore," which went over with a bang and started things right. Her next was a straight comic number which has a corking good lyric. Then she found herself in her element, handling a Hebrew dialect, in which she drew comparisons as to her sweetheart's ability as a fighter and lover. The next number was a real production, and found her garbed as a bride, in which she rendered a comic number in her best style. This song was one of the big outstanding features and is a corker from every viewpoint. As an encore, she offered a snatch of a "blues" song and then sang the baby-carriage song with which she has been identified for the past several years. Miss Shaw was compelled to respond with a short speech in which she told the crowd of her happiness in being able to return. And it seemed as if the crowd appreciated her happiness and reciprocated in making her more happy by keeping the applause up until she took several more bows. As a headliner of proven ability, Miss Shaw can deliver the goods, and the box office at the Alhambra Theatre this week might supply the answer as to her desirability as a headliner. S. L. H.

"WAR MATES"

Theatre—*Fifth Avenue.*
Style—*War sketch.*
Time—*Twenty-four minutes.*
Setting—*Boxed scene in three.*

"War Mates" is the best sketch of a patriotic nature bearing upon the present war that the local stage has seen.

It tells the story of a threatened strike by shipbuilders. The foreman of the plant has a friend, Stephen, and a son, Tom, in the Army, but this doesn't deter him from his intention to strike. His daughter pleads with him to no avail, and the strike is about to be pulled off to uphold, her father says, the principle of freedom.

Stephen, who has been in the trenches in France, returns to the United States on a special mission, and visits the foreman's house for the purpose of proposing to his daughter, which he does and is accepted. He is shocked to learn from her of the pending strike and determines to prevent it.

He meets the foreman, who asks of his son and Stephen tells him Tom was seriously wounded by shell and shrapnel because the Allies did not have sufficient big ammunition to drive the Boches off. He then points out to the foreman that every hour of idleness in the United States shipbuilding means death to many of the American boys at the front, and that the boys who are facing death over there are entitled to all the protection the mechanics of America can give them by building ships.

The sketch was written by a wounded soldier who returned from France and has the merit of not only being excellent entertainment, but propaganda of the best kind. E. W.

TOM BROWN'S MINSTRELS

Theatre—*Harlem Opera House.*
Style—*Minstrelsy.*
Time—*Fifteen minutes.*
Setting—*Special, in one and four.*

This act introduces seven men, in blackface, purple suits and capes, and plug hats.

It opens in one. The minstrels file across stage, and then come back for a southern song, after which a special drop rises on a special setting in four. A quintette plays a number on horns of various descriptions, while a duo dances. A raggy duet, to which two jig, is offered next. Jokes and "poetry" and a sentimental baritone solo, the other six joining in the chorus follow.

The last number is good in spots. The jokes are poor and the "poetry" does not add to the act. A saxophone medley, with a comedy finish, by a sextette, a vocal duet, with chorus, some dance steps by two, a number in which are employed two cornets, a trombone and two bass horns, follow in the order named. One of the men changes to a white coat and another to a comic suit; the former waves a baton, while the latter pounds a bass drum. There is nothing to this number. The music in the act is fair and the comedy weak. It is a small time offering. T. D. E.

MAYO AND LYNN

Theatre—*Colonial.*
Style—*Comedy and singing.*
Time—*Sixteen minutes.*
Setting—*In one.*

Harry Mayo, formerly of the Empire City Quartette, and later with Harry Tally and Basil Lynn, formerly of "The Bride Shop," offer a well put together comedy and singing act.

Mayo, attired in street clothes, and Lynn, as an English "Johnny," open with a gag in reference to the race track. And right from the start they secured a good laugh. Mayo then sang a ballad in a deep bass voice that went over quite well. Cross-fire jokes are then in evidence, most of which are timely. But the one about the English capturing the flag at Bunker Hill, while the Americans still have the hill, is not in good taste at the present time when England is our ally in the great war. Lynn, as the comedian, tells a gag in his English way, which is pointless. Then Mayo tells a ridiculous one and a few minutes after the Englishman laughs.

For a finish, Lynn recited the verse of a war ballad and Mayo sang the chorus, sending them off to a good hand. J. D.

MABEL HAMILTON

Theatre—*Fifth Avenue.*
Style—*Singing.*
Time—*Eighteen minutes.*
Setting—*Special.*

Mabel Hamilton uses a black velvet drop with a dramatic mask on it. She steps out of the mouth of the mask and sings a song about wanting to go to the country, as she is sick of the city. After this number she exits and the drop rises, showing another one in three, with three cottages, the center one of which is open. She steps out of this and sings a song about the difference in the lives of city and country folk. Her next offering is a wedding song, followed by a farewell number.

For each of her numbers, Miss Hamilton wears a different gown. For an encore she sang a patriotic number. Her gowns are very pretty and she looks well in them. With the personality, talent and act she has, Miss Hamilton is easily a big time feature. S. K.

KALMA AND CO.

Theatre—*Victoria.*
Style—*Illusionist.*
Time—*Fifteen minutes.*
Setting—*Special.*

Kalma is a magician, and his company consists of a young woman. He opens with a Chinese paper trick which he could easily replace with a more effective one. He then offers an illusion called "The Hypnotic Ball," in which he makes a ball of iron fly around the stage.

He next does a trick in which he borrows a gentleman's hard hat. Placing a glass on the table, he covers it with a handkerchief, puts a plate on top of it, the hat on top of the plate and a saucer on top of the hat. A pitcher of wine is placed on the saucer, and the pitcher slowly empties. He removes the articles and then shows the glass filled with wine.

He next borrows a watch from someone in the audience and covers it with a handkerchief, placing both in a glass. He places the hat on a chair then, and the other articles on the table. The watch disappears, then the handkerchief, and last of all, the glass.

For a finish he uses a trick he calls "Canning the Kaiser." A woman, dressed as the Kaiser, is placed on a table and surrounded by three rows of lights, which are red white and blue. He places three flags around her and when he removes them the Kaiser is gone. He replaces the flags, removes them a second time, and Miss Columbia appears. Kalma is a clever performer, and has some real good tricks which ought to go well anywhere. S. K.

LONO'S HAWAIIANS

Theatre—*Eighty-first.*
Style—*Dancing, Singing, Playing.*
Time—*Eleven minutes.*
Setting—*Special.*

There are five men and one woman in this act. They open with an ensemble number played on their instruments and sung at the same time. The woman then sings a song, which she does with little satisfaction. The solo on the mandolin, played by one of the troupe is an impossible one. The selection has too much sameness and the reviewer would suggest that this number be eliminated or a different one played. The act closes with a Hula-Hula dance by the woman to the accompaniment of the five players. This dance is the redeeming feature of the entire act.

The act, if it is intended to meet with any lasting success, should specialize more on dancing and playing than on singing. One or two of the men could be dropped and another female dancer taken on. Then the act would have more chance of success, for it must be borne in mind that this sort of an act is no longer the craze and must be somewhat unusual if it is to be well received at this time. H. S. K.

JOSEPHINE LEONARD

Theatre—*Fifth Avenue.*
Style—*Singing.*
Time—*Thirteen minutes.*
Setting—*In one.*

Josephine Leonard is among the best women singers of character's songs that have come to New York recently. She starts off with a rag-time number, then gives a patriotic song and follows with a Scotch, an Italian and an Irish number in the order named.

Her best work is done with the Scotch and Italian, her dialect in the former being good enough to make one believe Scotland was her native heath. Her work in the Italian number is also capital. In her Irish she falls down a little and mixes a little Scotch with the Celtic.

However, the rest of her work is A1. She has a good voice of much carrying power, has a pleasing personality and lots of ability. She scored a decided success and should have little difficulty in getting bookings. E. W.

DRAMATIC and MUSICAL

"AN AMERICAN ACE," AT CASINO, ABOUNDS IN PATRIOTIC THRILLS

"AN AMERICAN ACE"—A play, in four acts and twelve scenes, by Lincoln J. Carter, produced at the Casino, Tuesday evening, April 2, by Al. H. Woods.

CAST.

Mrs. Darrow .....Camilla Crume
Kate Darrow .....Edna Leslie
George Darrow .....Joseph McManus
Philip Drake .....James L. Crane
Colonel Frank Stace.....Robert Fischer
Harry Whitmer .....James Dyrenforth
Fritz Mueller.....Arthur Klein
Mailman.....Henry Dawson
Doctor Mueller.....Claude H. Cooper
Rose Matern.....Sue MacManamy
Mrs. Noe.....Kate Blair
Mr. Noe .....Frank Harriman
Claudius Noe.....Marcy Breuer
Rev. Dr. Saphore.....George E. Murphy
Lieut. Hermancer.....Charles Martin
Col. Luffenberg.....True S. James
Victor Belois.....Richard Barrows
Mariel Dandoy.....Marion Coakley
Monsieur Dandoy.....Harry Jackson
Sergeant .....Claude Peyton
Col. Dodd Beane.....David Landau
Lieut. Frank Upham.....John Blake
First Soldier.....Jimmy McCann
Second Soldier.....William C. Loyd
Bomb Thrower.....Harry D. Mack
Joe .....Harvey Carter
Davis .....Joe Bird
Tucker .....Charlie Blair
Belgian Woman.....Alice May

"An American Ace" depends upon its spectacular war scenes rather than upon its story, and is built around three big mechanical effects, two of which are startling, and the third, which represents a battle in the clouds, while it is crudely presented, is still thrilling and commands attention. A New York regiment going "over the top," and the dropping of bombs on German gas tanks from a church tower were the better executed thrillers.

The story deals chiefly with the doings of a Lieutenant, a Red Cross nurse, a couple of German spies and an American Colonel.

The action begins in New York and then moves to Belgium, with an inn as the scene. The American Ace, who falls in love with the inn keeper's daughter, had been under suspicion, before he became an aviator, of being a pacifist. But the injustice of the doubt as to his loyalty is apparent the moment he dons the khaki; for he figures in the three big episodes and comes out with flying colors.

Despite the thinness of the story, it rings with true patriotism, and the war scenes depicted have the merit of more vivid realism than any which we have thus far witnessed on the stage.

It would be difficult to properly give even a relatively accurate estimate of the acting by the members of the large company, on account of the din caused by the firing of guns, the bursting of bombs and the noise of the aeroplane engines, but at such times when the noise-makers are not at work, James L. Crane proved himself to be a forceful actor, speaking his lines with fervor and charm.

Sue MacManamy made a most alluring spy, and Marion Coakley was charming as a Belgian nurse.

Robert Fischer, as a Civil War veteran, also did some excellent acting. There was little opportunity to judge the work of the other principals, but they all seemed to fit into the several niches which they filled.

After the big closing scene in act three, Mr. Carter, in response to cries of "Author," made a short, patriotic speech which was applauded to the echo.

Manager Woods has given the show a remarkable production which, while it may have little value as a play, is a worthwhile war spectacle.

WHAT THE DAILIES SAY.

Sun—*Audience thrilled.*
Tribune—*Commands attention.*
World—*Sensational War Melodrama.*
Herald—*Wins audience.*
Times—*Takes the Casino.*

"APRIL" REMINDS ONE OF OTHER PLAYS OF SEASON

"APRIL"—A three act comedy by Hubert Osborne, presented at the Punch and Judy Theatre, Saturday night, April 6.

CAST.

The Woman .....Pauline Lord
Her Husband .....Mitchell Harris
Her Son .....Jay Strong
Her Daughter .....Margalo Gillmore
Her Father .....Burr Caruth
Her Mother .....Mrs. Jacques Martin
Her Friend.....Julie Herne
Her Neighbor's Boy .....Gordon Morris
Her Husband's Wife.....Francesca Rotoli
The Strange Gentleman...Charles Hopkins
A Very Rich Man.....Alphons Ethir
His Son.....France Bendtsen
His Son's Friend .....Charles Meredith
His Footmen..Robert Morton, Frederick MacDonald

Charles Hopkins returned to his own last Saturday night when he presented his first production of the season in which he also played the leading role. As usual, Mr. Hopkins has striven for the unusual in a play, but "April" does not live up to this standard because of its similarity in idea to at least two of this season's productions.

The story of "April" concerns a poor man's wife who, dissatisfied with her lot unexpectedly meets a wealthy man who had been her suitor in her girlhood days. The meeting, brief through it is, is sufficient to bring her to a more acute realization of her poverty and causes her to worry for the future of her husband and children.

On the departure of the rich man she falls asleep and in her dreams, with the aid of the Strange Gentleman, she lives her life over again, this time accepting her rich suitor.

But the change in her worldly condition brings naught but unhappiness. Poverty appears to her as paradise as compared to the cares and worries of wealth and the shallowness and insincerity of society. Her son is a snob and her daughter is the wife of a profligate and impecunious Duke.

Sickening of her new condition she asks the Strange Gentleman to bring her back to her old life and she awakes happy at the sight of the old surroundings, the very poverty of which brings joy to her heart.

The author seems to have fashioned his play after the model of "Eyes of Youth" and "Yes or No." For his leading role harked back to "The Passing of the Third Floor Back" for the Strange Gentleman in "April" bears strong resemblance to The Stranger in the play made popular by Forbes-Robertson.

The good offices of the stage mechanic were called upon to aid in the illusions, but in spite of the dark scenes they failed of impressiveness.

Mr. Hopkins played the Strange Gentleman, who was the dream pilot of his wife, but was not convincing in his work.

Pauline Lord gave a sincere performance of The Wife except in that portion of her character where she resumed her girlhood.

Julie Herne, as Her Friend, did excellent work.

France Bendtsen was the best of the male contingent, his performance of the little rake of a dream son being a capital characterization.

Just why the play should be called "April" is not clear as it has nothing to do with the "case."

WHAT THE DAILIES SAY.

Herald—*Simple and obvious story.*
Sun—*Has naturalness.*
Tribune—*Odd comedy.*
World—*Weighted with a moral.*
Times—*Crudely written.*
American—*An unusual comedy.*

NEW BROADHURST PIECE MADE JUST FOR LAUGHING PURPOSES

"SHE WALKED IN HER SLEEP"—A farce in three acts. By Mark Swan. Presented Thursday evening, April 4, at the New Liberty Theatre, Staten Island, by George Broadhurst.

CAST.

Charles Prescott.....Earle Foxe
William Bruce .....Arthur Aylesworth
Dr. Keith .....William Jefferson
Ted Lennox .....Walter Lewis
John Arnold .....Walter Walker
Daphne Arnold .....Lois Meredith
Serena Lennox .....Isabel Irving
Maude Bruce .....Helen Lackaye
Mamie Cassidy .....Eva Williams
Katherine Prescott ..Constance Molineaux
Bell Boy .....William Alban Ulman

A very pretty girl, who possesses many charms, is a somnambulist. In her sleep, while clad only in a diaphanous robe de nuit and a smile, she strolls into the apartment of a newly married young man, clings rapturously to him and is then discovered by his mother-in-law.

Now, from that situation a whole lot of interesting things might happen in real life. On the stage, of course, the possibilities are far greater and Mark Swan has made the most of them in his new farce.

"She Walked in Her Sleep" surpasses his former efforts. From the rise of the curtain on act one till the descent on act three, the author has piled situation upon situation, and by so doing has concocted a continual laugh producer. The farce is ably presented by an unmatchable cast of famous farceurs who put it over in excellent style.

The curtain rises on a hotel suite on the sixteenth floor of a New York hotel. Katherine Prescott and her mother, Mrs. Lennox, are discussing the former's husband's conduct. Maude Bruce, whose husband is a pal of Charlie Prescott, enters and indulges in the talk, but leaves, later, at the request of the host. Charlie Prescott, William Bruce, and a Doctor Keith, who is attending a sleep-walking patient in the hotel, then arrive and make themselves at home, mother and daughter having left. A lot of introductory material follows until the two partners, Prescott and Bruce, are alone with Mr. Arnold, a government man who intrusts them with a deadly explosive in a glass tube, which they are to analyze. Arnold and Prescott then exit, leaving Bruce alone.

The stage is darkened then and a young girl "walking in her sleep" enters through the window and before Bruce turns away from the contracts, she has gone, taking the explosive with her. On the discovery of the loss, consternation spreads and the complications begin to pile up. The girl comes again the next night and clings to Charlie, who is discovered by his mother-in-law. She proves the good sort, however, and helps him hide the girl from wifie. But wifie finds a hat, and then the plot gets deeper, which it does until the situations come so quickly that it is all one can do to laugh and see the show between laughs.

Of course, everything turns out all right, but it's worth $1,000,000 to go through all the things that poor Charlie did in order to solve the mystery. Charlie proves the girl, Daphne Arnold, walked in her sleep, and wins back the love of wifie.

Briefly outlined above are the more important incidents upon which the author has built the new farce. They are mere incidents, however, in the comedy structure upon which he has cleverly piled situation upon situation until the comedy stands out as a monument of life and laughter. Designed for laughs only, as many of the things are very impossible, the piece fulfills its mission and will no doubt prove one of the coming season's farce hits.

The cast Mr. Broadhurst selected to portray the characters in the comedy is an excellent one.

OPENING DATES AHEAD

"Fancy Free"—Astor, April 11.
Henderson Players—Bramhall, April 12.
"Once Upon a Time"—Fulton, April 15.
"Service"—Geo. M. Cohan, April 15.
"A Doll's House"—Plymouth, April 22.
"Salome"—Comedy, April 22.
Harry Lauder—Metropolitan, April 22.
New York International Expo.—May 30.

OUT OF TOWN

"Yours Truly"—Atlantic City, N. J., April 11.
"Keep Smiling"—Paterson, N. J., 11.
"See You Later"—Baltimore, Md., 15.
"A Kiss Burglar"—Atlantic City, N. J., 18.
Weber & Fields—Philadelphia, Pa., 22.
"Three Faces East"—Atlantic City, N. J., April 22.
"A Dry Town"—Wilmington, Del., April 29.

SHOWS CLOSING

"Toot-Toot"—Geo. M. Cohan, April 13.
"Love's Lightning"—Fulton, April 13.
"Mrs. Warren's Profession"—Comedy, April 20.
"Oh Look"—Vanderbilt, May 4.

CARTER THE GREAT SHOULD GO BACK TO VAUDEVILLE AGAIN

Carter the magician, who opened an indefinite engagement at the re-christened Belmont Theatre last Friday evening, came and saw, but did not conquer a minority of lovers of prestidigitation who, apparently, did not think $2 was too much for such a show. The majority disagreed with the minority by staying away.

And, when the curtain was finally rung down at 11 o'clock, those of the minority who remained for the third and last part, had long since come to the conclusion that two and a half hours of legerdemain is too much to sit through—at one time. Especially is this true when one considers that many of Carter's "feats" are very plausibly explained even by a layman.

In several instances his assistants did not have the right thing in the right place at the right time, and once or twice the magician was heard to address a "no, not that" or an impatient request for some article to some one off-stage.

The waits between parts 1 and 2 and 2 and 3 are entirely too long and proved very tiresome to Friday evening's audience.

The illustion, "The Beauty and the Lion," which is more heavily programmed than any of Carter's other feats, is the least deserving. The setting for this number, which constitutes part 3 in its entirety, is handsome, the several characters taking part are gorgeously costumed, and a real lion is used, but, from what can be divined by a bewildered spectator, after he has been temporarily bereft of the power of sight by a blinding flash of powder in the lion's cage, the entire proceeding is much ado about nothing.

The story is that of a young and beautiful girl, who, refusing to marry the Shah, is cast into the den with the beast. Prior to this, the Prince, enacted by Carter, intervenes and promises dire punishment to the Shah if so much as a hair of the maiden's head is harmed.

This does not deter the villain, who is shot by a female slave bribed by the Prince, as the latter presumably enters the lion's cage and rescues the maiden. The lion vanishes and the rescue is effected while the audience is bewildered by the blinding flash. Carter depends upon the effects of the flash and not upon his own powers of deception to put this stunt across. Carter's other feats have been done by Kellar, Hermann, Ching Ling Foo and countless other magicians and are familiar to lovers of this form of entertainment. But Carter is not a Kellar, nor a Hermann, nor a Ching Ling Foo.

The program announces that he is direct from an eight year tour of the world. He could have toured the globe another eight years and not been missed by Broadway, even though he did play down on 14th St. within the last year and has been playing out West ever since. He should go back to vaudeville.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.
Of NEW YORK CLIPPER, published weekly at New York, N. Y., for April 1, 1918.
State of New York } ss.
County of New York }
Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Orland W. Vaughan, who, having been duly sworn according to law, deposes and says that he is the Editor of the NEW YORK CLIPPER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:
1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, Clipper Corporation, 1604 Broadway, New York City.
Editor: Orland W. Vaughan, 1604 Broadway, New York City.
Managing Editor: Paul C. Sweinhart, 1604 Broadway, New York City.
Business Managers: None.
2. That the owners are: (Give name and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):
Clipper Corporation, 1604 Broadway, New York City.
Orland W. Vaughan, 1604 Broadway, New York City.
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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.
5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)
ORLAND W. VAUGHAN,
Editor.
Sworn to and subscribed before me this 1st day of April, 1918.
[SEAL] J. BERNARD ENGLISH,
Notary Public N. Y. Co. (67).
(My commission expires March 30, 1919.)

MUSIC MANAGERS NEGOTIATE FOR HIPP

Owing to the unprecedented success of the Sunday evening concerts held at the Hippodrome in the past few months, both by the Chicago Opera Association, John McCormack and others, a group of local music managers are negotiating with Charles Dillingham for the rental of the Hippodrome for every Sunday evening during the coming season.

TWENTY-FIVE YEARS AGO

Frank Manning and Mark Wolley joined the "Side Tracked" Company.

Freda Mardo made her debut as a juggler at the Haymarket, Denver.

The circuses traveling in 1893 included The Frank A. Robbins; Harper Bros.; Welsh's; J. H. LaPearl's; W. C. Coup; Freday and Hoffman's; Prof. William's; Crescent Combined; B. E. Wallace's; Leonzo's; Barnum and Bailey; Sun Bros'; John Robinson's; Chas. Bartine's; Hunting's; Reed's; Sinclair's; Chas. Lee's; Sells Bros.; Ringling Bros.; Tuttle's; Renzand Company; E. L. Buckey's; Forepaugh's; W. H. Harris; Cook's; W. B. Reynolds; Scribner and Smith's; Whitney's; Walsh's.

Arthur C. Aiston was manager for Jeffreys Lewis.

Gus Phillips died in New York.

Geo. H. Harris was manager of the Mathews and Bulger Company.

M. Witmark & Sons moved to 51 W. 28th Street, New York.

Jos. F. Vion was appointed assistant manager of Keith's Union Square Theatre, New York.

Answers to Queries

B. H.—Richard Mansfield died August 30, 1907.

F. C. V.—Bailey and Austin played in a sketch "Just Plain Variety."

R. L. T.—J. J. Shubert is the youngest of the three Shubert brothers.

S. V.—"Mlle. Rosita" was written by Victor Herbert for Fritzi Scheff.

A. F. H.—Clemo-Wilson Trio consisted of two male contortionists and a prima donna.

S. A.—Julian Rose is a Hebrew comedian. Franz Berghofer was a sharp shooter.

B. S.—Jack Pickford is married. His wife is Olive Thomas, formerly of the "Follies."

D. K.—Douglas Fairbanks appeared in "The Cub" and in "A Gentleman of Leisure."

C. V.—Address any reliable vaudeville agent. We have no knowledge of any such publication.

F. D.—Morton and Moore did a turn in burlesque under the management of Gordon and North.

D. T. R.—The Hippodrome opened Dec. 31, 1904, under the management of Thompson and Dundy.

D. F. G.—There are many similar acts. The amount of salary depends entirely upon the merits of the act.

C. J.—John Drew made his first appearance at his father's theatre, the Arch Street Theatre, in Philadelphia.

S. G.—It was first sung about two years ago. He is alive and appeared about ten years ago in a New York theatre.

D. N.—Edna Showalter played the part of Minnie in Henry Savage's production of "The Girl of the Golden West." Emmy Destinn played the part at the Metropolitan Opera House. Puccini is the composer.

F. D.—Keith and Proctor were a managerial firm until they separated. The Harlem Opera House is owned by Keith.

F. L.—Emma Trentini played in "The Firefly." The tradition is that she is too small for grand opera. Adelina Patti lives in Scotland.

F. D.—We never answer questions regarding the reliability of theatrical firms. You will have to find that out from a business agency.

S. G. H.—The play is unknown to us. Address any of the song publishers. If it is paid, then it is certainly deducted from future salary.

D. K.—Robson and Crane first produced "The Henrietta," Sept. 26, 1887, at the Union Square Theatre. John Drew starred in "Rosemary."

A. C.—The Winter Garden. Al Jolson. Perhaps you mean Bert Williams. You will have to be a little more specific in your inquiry.

D. L. K.—Mrs. Fiske in "Becky Sharp." Eugene Walter is the author of "The Knife." He is also the author of "The Easiest Way."

D. H.—See Route List in this issue. We know of no such act, but if you will inform us what time the act is playing, it will be easier to find out.

C. B. N.—Mr. and Mrs. Alfred Kelcy were on the Orpheum Circuit at the time you mention. Brooks Brothers and Co. is the team you refer to.

F. J.—We have no means of estimating his wealth, but it is reported to be a very comfortable income. Income tax statements are not made public.

D. F.—There was a dancing violinist named Frank Whitman, who played in the Boston parks at the time you mention. Marion and Deane played the Melville Circuit.

T. J. H.—It was Edwin Thomas Booth, and not his brother, John Wilkes Booth, who produced "Hamlet" for one hundred consecutive nights in New York City in 1864.

M. L.—The N. V. A. is the place to which you want to bring your complaint. There are many musical tramp acts, so you want to make certain of your facts before starting proceedings.

C. W.—William Shakespeare was born in Stratford-on-Avon, Warwickshire, England, in April, 1564, and died April 23, 1616. Space will not permit of an enumeration of his many plays.

S. C. V.—The Orpheus Comedy Four played with "The West Point Cadet Co." at the Princess Theatre, New York. Siddons Brothers were booked over the Kohle and Castle Circuit that year.

D. H.—Selig had a film called "Tracked by Bloodhounds, or A Lynching at Cripple Creek," which they claimed was the best advertised picture on earth. They sold films at that time by the foot.

N. B.—Because she was known as the "Jersey Lily" does not mean that Lillian Langtry was born in New Jersey. As a matter of fact, she was born in England, the daughter of the Dean of Jersey.

F. G.—We cannot aid you in this matter. Watch our Route List, published each week. We have no knowledge of the present address of this person, but if you will address a letter care of this office, it will probably reach him.

J. T. C.—Sarah Bernhardt was born in Paris, October 22, 1844, consequently she is seventy-four years old. Her first great success was as Marie de Neuberg, in Victor Hugo's "Ruy Blas," in January, 1867, though she made her debut five years earlier, at the Theatre Francais, in Ra-

Rialto Rattles

VAUDEVILLE PROVERBS NO. 1
A hit in New York, is worth ten in the bushes.

I WONDER
If Mrs. Bushman gets that divorce from Francis X., I wonder if she'll be known thereafter as Mrs. Ex-Francis Bushman.

JACK MAKES A DISCOVERY
Henry Chesterfield is certainly getting popular, says Jack Dunham. They've just named a cigarette after him, he claims.

CARL'S LITTLE WEAKNESS
Carl Laemmle asserts that Arteraft's Bluebird is a great picture. But then Carl always did have a soft spot for Bluebirds somehow or other.

HE'LL HAVE TO GO SOME
Harry Lauder cleaned up in Chicago last week, they say. Now, if Harry can only repeat the trick in Pittsburgh, we'll have to admit he's a great man.

SOUNDS REASONABLE
"A Romance of the Underworld" contains some wonderful glimpses of New York life, according to Frank Keeney's publicity man. Suppose the director put those New York life scenes in the picture to insure its success.

THEY'LL SEE THAT HE GETS IT
The small exhibitor has a real kick coming, declares the president of a local film showmen's organization. He needn't worry. The big producers will see that the small exhibitor gets what's coming to him alright.

THEY'LL NEVER BE MISSED
Raw film stock is getting scarcer every day since the war started. Promoters of the other kind of raw film stock won't be overabundant in a little while either, if the District Attorney of New York County has his way.

HE DRAWS WELL ON PAPER
Don Barclay, the latest addition to the ranks of the movie comiques, was rated as a clever newspaper artist before he became a film actor. If Don can draw as well in pictures as he does on paper, he should get to the top in a hurry.

THEIR FAVORITE PLAYS
Weber and Fields—"Getting Together."
Lee Ochs—"The Traveling Salesman."
Dave Marion—"Ready Money."
Joe Farnham—"The Million Dollar Mystery."
Wid Gunning—"The Man Who Came Back."

JOE HAS AN ALIBI
A man committed suicide in the Jefferson Theatre after seeing the show on Friday night. Joe Flynn says there is no truth in the report, however, that he was trying out his new act at the time. He was at the Hamilton, and, so far, he hasn't heard that anything has happened.

FAMOUS SAYINGS OF FAMOUS MEN
Eddie Darling—I know your name, your face is familiar, but I just can't place you.
Pete Schmid—Did you get that story I sent you yesterday?
D. W. Griffith—I am not much of a speech maker—but I thank you.
Bill Brady—The picture business is on the fritz.
Charlie Chaplin—Put it all on one check.

WHAT THEY USED TO BE
Al Woods was once an usher.
Maurice Costello was once an iron worker.
Arthur Guy Empey was once a telephone lineman.
Frank Tinney was once an undertaker.
Douglas Fairbanks was once an office boy.
Hughie Mack was once a street car conductor.
Cheer up, you'll still be famous, maybe.

MELODY LANE

COMPOSERS SOCIETY WINS IN ROYALTY SUIT

Motion to Restrain Composers' Society From Collecting Fees From Picture Theatre Denied

Supreme Court Justice Goff last week denied the motion of the 147th Street and St. Nicholas Avenue Amusement Co. for an order restraining the composer's society from collecting royalties from compositions played in the theatre owned and operated by the amusement company.

The plan of the Composers' Society to collect royalties for the performance of the compositions of its members has met with some opposition and the amusement company attempted to obtain a restraining order from collection.

In rendering his decision Justice Goff said:

"After considering the argument of counsel and their briefs I am of the opinion that the defendant association is exercising only its lawful rights. It existed before the incorporation of the plaintiff and was engaged in the same general work before the plaintiff's existence. The association is formed for lawful purpose and I find no exercise of any coercion. The institution of legal actions by individual members of the association for violation of copyright is justified for the protection of income from their music.

"Plaintiff wishes to use the product of the author's labor, ignoring copyright, free of any charge whatever except the actual purchase price of the printed musical score. There is no restraint of trade through any act of the association."

Goldsmith & Rosenthal are attorneys for the plaintiff, while Nathan Burkan represents the defendants.

WITMARKS HAVE NEW SONGS

M. Witmark and Sons have sure got a firm grip on the meaning of the adjective "popular" when it comes to putting out popular songs. Never in their history have they had a more attractive list than that this season has yielded. Three of them stand out particularly as prime favorites with all ranks of the profession, and are being sung the country over with uninterrupted and ever-increasing success. Jimmy Monaco's lively and really original novelty, "I'm Going to Follow the Boys," continues to bring fresh laurels every time it is sung. This is probably the best song for the girls that has been written; at any rate, no real competitors are in view. Then there is Walter Donaldson's waltz song, "The Daughter of Rosie O'Grady"—another "Annie Rooney," if ever there was one. One of the latest and best of the Witmark surprises is that powerful story-ballad, "He's Got Those Big Blue Eyes Like You, Daddy, Mine," a veritable masterpiece, as popular songs go, and a distinct feather in the caps of Al. Dubin and Lew Wilson, who wrote it. Here are three songs that can well figure in any singing act, for they cover the whole ground in point of variety and real punch. In no way does any one of them conflict with the other.

VAL TRAINOR PLACES SONG

Val Trainor has placed with M. Witmark & Sons a new novelty war song, entitled "He Draws No Color Line." Harry De Costa has written the music for the number.

BALLAD THE HIT OF "RUBEVILLE"

The Harry Von Tilzer balled "Just As Your Mother Was," continues to be the song hit of the big vaudeville act "Rubeville."

PIANTADOSI IN CHICAGO

Al. Piantadosi is in Chicago and for the next week or ten days will make his headquarters at the western office teaching his new songs to the profession.

DE COSTA HAS SONG HIT

One of the quickest song successes on record—is the distinction now enjoyed by Harry De Costa's popular song, "That Soothing Serenade," published by M. Witmark and Sons. It has a grip that is both instant and sure. The audience that hears it once can't get away from it or enough of it. What is more, it is one of those songs that are really popular because of its extraordinary power to capture the fancy the instant it is heard. One does not have to hear it twice to know what a winner it is. The effective violin obligato that goes with the refrain adds tremendously to its value as a stage number. As an applause-getter, there is nothing available to-day that can surpass in success "That Soothing Serenade." Singers galore are adding it eagerly to their list of certainties, for the number appeals with equal force to either man or woman.

PAULL HAS NEW LIBERTY SONG

E. T. Paull has written and published a new patriotic song entitled "Hurrah! For the Liberty Boys, Hurrah!" which is particularly well adapted for use during the present Liberty Loan drive, and is being sung with fine effect in many of the vaudeville and motion picture theatres.

The song is melodious, well written and has a stirring lyric, patriotic in sentiment and is bound to appeal to every one that hears it.

The number is suitable for all types of singers as well as every American audience and singers who have introduced it write that it is being received with the greatest enthusiasm.

NEW SONG ON THE ROLLS

The Q. R. S. and Standard Music Roll Companies have issued the new Kendis & Brockman song "I Miss Daddy's Good-Night Kiss," in wo d roll form.

The song is being featured by many vaudeville singers and is one of the most popular numbers in the Kendis-Brockman catalogue.

TIERNEY'S MUSIC POPULAR

Harry Tierney is said to have written some of the best music of his career for the Century Grove production and several of the songs are already being whistled along Broadway.

WRITERS RESUME TOUR

Wolfe Gilbert and Anatol Friedland have resumed their vaudeville tour and this week are appearing at the Riverside Theatre.

They are featuring their repertoire of successful songs together with one or two new numbers which will be released to the singing profession in the near future.

SONGWRITER DOCTOR DRAFTED

Oscar Doctor, the songwriter, whose latest contribution to the world of music is called "Uncle Sam Keep Your Eye on that Girl of Mine," has been drafted for the National Army and reported at Camp Upton for training on Friday of last week.

HARRIS SONG IN DEMAND

Many requests are being received daily at the Charles K. Harris offices for the new patriotic song, "One, Two, Three, Over the Top." The number will be a special feature of the new show to be presented at the Columbia Theatre this summer.

2,000,000 COPIES SOLD

The sales of the English war song, "Keep the Home Fires Burning," have reached the 2,000,000 mark, which, according to publishers' figures, breaks all sales records for a high-priced composition.

FAY HAS A "MISS LIBERTY" SONG

Frank Fay, the comedian, has written a patriotic song which he calls "Miss Liberty," but Joe Rosey has not claimed that it infringes his famous number.

CHICAGO SONG CENSOR GETS A REPRIMAND

Department of Justice States that Hinton J. Clabaugh Acted Without His Province in "Hot Time" Song Case

Hinton G. Clabaugh, of Chicago, who engineered a personally conducted investigation of the song, "There'll Be a Hot Time for the Old Men When the Young Men Are Away," and pronounced it unpatriotic, has discovered that he acted entirely without his province, and in consequence has received a reprimand from the Department of Justice of Washington.

Mr. Clabaugh, who is connected with the Chicago division of the department, examined the published copies of the song, and according to published reports, spent two hours interviewing a red-headed sales girl, the owner of a store where copies were sold, and the city distributor of the song, and pronounced it unpatriotic.

News of Mr. Clabaugh's action in connection with the song was communicated to A. B. Bielaski, chief of the United States Department of Justice of Washington, who immediately stamped Mr. Clabaugh's action as being entirely without his province, and further stated that in so far as the department was concerned, the sales of the song would not be interfered with.

McKINLEY NUMBER SCORES

The McKinley Music Co. song, "There's a Little Blue Star in the Window," is being featured by many vaudeville singers and with a number of the best singers is scoring a decided success.

The song is well written, melodious and has such a wide appeal that it is particularly effective.

NEW WAR SONG READY

Leo Feist has just released a new novelty war song by Grant Clark, Howard Rogers and Milton Ager, entitled "France, We Have Not Forgotten You." The lyric is exceptionally good and the music is particularly melodious.

BROWN IS CHICAGO MANAGER

Walter Brown, who has been connected with a number of the large music publishing houses is now with the McCarthy & Fisher Co., and will have charge of the firm's Chicago office.

AL. DUBIN IN THE SERVICE

Al. Dubin, the songwriter, passed his physical examination with flying colors last week and has been ordered to report at once to Camp Upton for military training.

REILLY SINGS VON TILZER SONG

Sailor Reilly, who is now appearing in vaudeville, is scoring a hit of large proportions with the new Harry Von Tilzer novelty song, "The Makings of the U. S. A."

JACK EGAN DRAFTED

Jack Egan, of the songwriting staff of the Broadway Music Corporation has been drafted and reported at Camp Upton for training on Monday.

TELL TAYLOR IN NEW YORK

Tell Taylor, the Chicago music publisher, is in New York and for the next two weeks will be at his local office at No. 146 West 45th St.

AL. KORNHEISER ENLISTS

Al. Kornheiser, of the Leo Feist staff has enlisted as a Yeoman in the U. S. Navy.

JULIUS WITMARK IN BOSTON

Julius Witmark is spending a week's vacation at the home of relatives in Boston.

STOPS SONG SALE ON STREETS

The method of raising money for charity by the sale of songs along Broadway has been placed under the ban in connection with the activities of the Soldiers and Sailors Wool Fund, according to an announcement made this week by Assistant District Attorney O. W. Bohan.

Mr. Bohan sent letters to the Police Chief of Boston, Philadelphia, Baltimore and Washington, where he said he had learned girls were selling copies of a song called "I Hear America Calling Me" in the interests of the Wool Fund.

These letters were sent after Mr. Bohan had investigated the organization and after, he said, those connected with it had promised to quit collecting money from the public and turn over to the District Attorney the money they have remaining.

According to Mr. Bohan the organization up to date has collected over $1,000 from the sale of the songs and only $149.50 went to buy wool for the soldiers and sailors.

The young women who sold the song charged 25 cents a copy for it, of which they kept 10 cents and turned the rest over to the organization.

FEIST GETS SOLDIER SHOW

"You Know Me Al," the U. S. Soldiers' musical play which scored a great success in the Harris theatre at Spartanburg, S. C., and which will be presented at the Lexington Opera House on Thursday night will be published by Leo Feist.

The production will be made by the same soldier cast which appeared in the piece at the training camp in the south.

"You Know Me Al" is by Privates W. Anson Hallahan and Hugh Stanislaus Stange with lyrics by Lieut. Wm. A. Hallorn, Jr., and music by Burton Hamilton.

EDWARDS PLANS REVIVAL

Gus Edwards is planning a revival of his famous "School Days" vaudeville act and will for a short engagement present the playlet with as many of the original cast as possible. Herman Timberg has been approached to play his original part and the old time songs which were first sung in the sketch will all be featured, including the famous "School Days."

MARSHALL SUIT ON CALENDAR

Henry I. Marshal"s suit for $50,000 damages against the Metropolitan Street Ry. Co. is on the April calendar of the Supreme Court. Mr. Marshall received a broken ankle while boarding one of the street cars in the fall of 1916.

GOETZ HAS NEW SHOW READY

E. Ray Goetz, whose "Kitchy Koo" was one of the big money winners of the season, has the music of a new piece ready which he and Mr. Hitchcock will present in Chicago next month.

HEINZMANN IS A JOURNALIST

John Heinzman, formerly connected with the professional department of Harry Von Tilzer, is now in the advertising department of a theatrical publication.

LOUIS COHEN IN THE HOSPITAL

Louis Cohen, professional manager of the Charles K. Harris house is in St. Mark's hospital recovering from a severe operation for an absess of the ear.

A. J. STASNY IN CHICAGO

A. J. Stasny, head of the A. J. Stasny Music Co. is in Chicago and after a week's stay in that city will start on his annual trip to the Pacific coast.

NEW MUSIC FIRM OPENS

The Burkhardt-Horwitz Music Co., the latest addition to the ranks of New York publishers has opened offices at No. 152 West 45th St.

TWO STARS IN RICHMOND FLAG

The service flag of the Murice Richmond Music Co. now has two stars.

STOCK REPERTOIRE

PROVIDENCE CO. OPENS NEW SEASON

THIS MAKES 18TH SEASON

PROVIDENCE, R. I., April 8.—The Albee Stock Company opens tonight its regular summer season with "Cheating Cheaters" as the bill and with one of the best companies that Manager Charles Lovenberg has ever gathered together.

The Albee Stock, which is now starting on its eighteenth season, is not only one of the most popular organizations to play summer engagements in New England but is the oldest and best liked that has ever held the boards in Providence, where it is considered a city institution.

From the time of its original installation, nearly two decades ago, the Albee Stock Company has prospered, and under Manager Lovenberg's direction has won a place in the affections of local theatregoers that no company can suppiant. During the passing years other companies have made a bid for public favor, but none has been quite the same as the Albee organization in the eyes of stock patrons.

Capable players and the best plays obtainable have been Lovenberg's watchword in the past, and his patrons know that with such a record the coming season will be a replica of those gone before.

The company, which was engaged through Chamberlain Brown, in New York, is headed by May Buckley and Burton Churchill, with Jean Shelley second woman; Walter Regan, second man; Eugene Revere, juvenile; Dorothy Tierneny, ingenue, and Helen Reimer, characters.

Charles Scofield, whose reputation as stage director is well known, will have charge of the productions, each of which will be presented with special scenic equipment.

GUY STOCK DRAWING CAPACITY

PADUCAH, Ky., April 3.—The Guy Players are in their tenth week at the Kentucky Theatre, this city, and have proved to be the best stock company that has ever played this house. They have built up a business that has never been equalled in Paducah. The house has been sold out nearly every night for several weeks. Our capacity is sixteen hundred.

Every play is made a complete production, all royalty bills, late releases and selected with great care. The company, headed by G. Carlton Guy and Elsie Fowler, includes Bonnie Maie, Grace Forman, Inez Wolfe, Mrs. Chas. Phillips, Jack Krall, Frederick Wagner, Chas. Williams, J. J. Young, F. J. Doherty, Chas. Phillips, Peter Crawl and Leon Spahr. Chas. W. Mercer is manager. Peter Crawl, scenic artist; F. J. Doherty is taking care of the papers, and Leon Spahr is doing the other advertising. Mr. Guy is personally directing all plays. "Mother o' Mine," which made a wonderful hit here, will be repeated for the last week of the company's stay, which ends April 20, as they open their regular Summer season Monday, April 22.

TURNER HEADS ALCAZAR STOCK

SAN FRANCISCO, April 8.—E. A. Turner has been engaged through the Chamberlain Brown offices in New York as leading man of the Alcazar Stock and opens to-night in "De Luxe Annie."

GILES REPLACES WILCOX

WORCESTER, Mass., April 7.—Corless Giles has replaced Frank Wilcox as leading man with the Poli Players here and opens tomorrow in "Captain Kidd Jr."

BROWN STOCK DOES NOT OPEN

HAMILTON, Can., April 5.—Owing to an unexpected move on the theatrical checker board, the Clark Brown Stock Company will not play its annual summer season at the Temple Theatre here, as the house has been transferred to J. & J. J. Allen and the company has disbanded. Mr. Brown, who had contracted with the various players for a season lasting till next Labor Day, has placed them with different organizations for the period of their several contracts.

OLENTANGY PARK TO HAVE STOCK

COLUMBUS, O., April 8.—Olentangy Park will have stock as its attraction again this season. The company will be run by Richard Pyle, who will play the leads. Mabel Carruthers, who was here last summer with Richard Buhler, will return as leading lady. "Cheating Cheaters," "De Luxe Annie" and "The Brat" will be the first three bills. The season will open the end of May.

MINELLI BROS. SHOW REHEARSING

DELAWARE, O., April 8.—The Minelli Bros. Dramatic Company will begin rehearsals next week for its season under canvas, which opens in May. The company this season will be bigger and better than ever. Manager F. P. Minelli has added several new plays to his repertoire and the specialty acts engaged are the best the show has ever had.

HATHAWAY PLAYERS TO CLOSE

BROCKTON, Mass., April 8.—The Hathaway Players close their stay here on April 20 after a successful season of thirty-five weeks. During the season they have presented some of the best of the recent stock releases of Broadway productions.

CRESCENT STOCK CLOSING

The Crescent Stock Company closes next Saturday night, and the house will open Monday with feature films. "Common Clay" is the stock offering this week. Larry Nelms will remain as manager of the house.

SPOONER CO. TO GIVE NEW PLAY

"A Friendly Divorce," a new comedy by Tadema Bussiere, will be given its first production on any stage during the week of April 15 by the Cecil Spooner Stock Company at the Grand Opera House, Brooklyn.

LEAVES PRODUCTION FOR STOCK

Roy Gordon, now playing in "A Pair of Petticoats" at the Forty-fourth Street Roof, is leaving that production to become leading man of the Manhattan Players in Rochester, N. Y., opening April 22.

WILL DIRECT HAWKINS STOCK

BAY CITY, Mich., April 8.—Charles Husted has been engaged as director of the Hawkins Stock Company here, opening for the Spring and Summer season to-night at the Bijou Theatre.

MAHARE BACK IN TERRE HAUTE

TERRE HAUTE, Ind., April 8.—George W. Mahare, well known as a stock leading man, who has spent the Winter at the Elks Home, Bedford City, Va., returns to Terre Haute next Monday.

ROBINS STOCK OPENS

TORONTO, Can., April 8.—The Robins Stock Company opens at the Royal Alexander Theatre to-night with "Seven Chances" as the first bill.

SCHUSTER PLAYS STOCK

Milton Schuster and his musical comedy company will play a ten weeks' stock engagement at Byers Theatre, Ft. Worth.

COMPANY READY TO OPEN IN ROCHESTER

HOWARD RUMSEY BACKING IT

ROCHESTER, N. Y., April 8.—Howard Rumsey is in the city this week making preparations for the opening on April 22 of the Manhattan Players, which will begin on that date its sixth annual Summer season at the Lyceum Theatre.

Manager Rumsey has always seen to it that the Manhattan Players included capable performers and has brought with him this season what he considers his best effort in this direction for he has engaged Roy Gordon and Margot Williams as leading man and leading woman respectively.

Carl Jackson will be second man; Richard Tabor, light comedian; Charles Halton, character comedian; Miriam Sears, ingenue; Edward Wade and Vita Sidney, characters; Helen Dale and Fred Manatt, general business, and Russell Webster, stage manager.

The productions will be staged by Charles D. Pitt and the scenery for each will be from the brush of Charles Stillwell.

"Nothing But The Truth" has been selected as the opening bill and it will be followed by a round of the latest stock releases of popular New York successes.

Rehearsals start next Monday.

EMERSON PLAYERS RESUME

LAWRENCE, Mass., April 4.—The Emerson Players resumed on Easter Monday by producing "Here Comes the Bride" to good business. Maud Blair as the Bride proved equal to the occasion and was ably supported. John Wightman closed with the players on March 30. Mr. Fleming, now appearing in Haverhill, joins to take his place next week. Bernard Steele and Miss Blair spent their vacation during the Holy Week period in New York, Leo Kennedy spent the week at his home in Philadelphia. Miss Marcelle visited her parents at Danielson, Conn. Next week the bill will be "The Little Millionaire" and Director Steele has engaged a local chorus for the production. "The Country Boy" follows.

SHANNON STOCK RE-ENTERS OHIO

NELSONVILLE, O., April 3.—The Shannon Stock Company has just returned to Ohio after a tour of the South. The company numbers twenty-four people including a band and orchestra. The former, directed by Tommy Mann and the latter under the leadership of Dave Tope are the best the company has ever carried. The regular opera house season closes April 27, when the organization will have played sixty-two consecutive weeks. On May 1 the company opens under canvas with new scenery and equipment and a roster of thirty-five people.

EX-MANAGER WRITING LAW

INDIANAPOLIS, Ind., April 4.—Edward Doyle, the former stock manager, who is now practicing law here, has been retained by the Bobbs Merrill Publishing Company of this city, to revise a book on theatrical law.

SMILEY AND VIVIAN JOBBING

UNION HILL, N. J., April 8.—Robert Smiley and Robert Vivian have been added to the Keith stock at the Hudson Theatre for this week.

CENTURY GETS "SOMEBODY'S BABY"

The Century Play Company has signed contracts with Wilson Collison for his new farce comedy, "Somebody's Baby."

Stock and Repertoire Continued on page 27

BUTTERFIELD HOUSES OPENING

BATTLE CREEK, Mich., April 8.—W. S. Butterfield, of the Michigan Circuit of theatres, is laying out his Summer policy. The Hawkins Stock Company opens tonight at the Bijou, Bay City; the McWatters-Webb Stock Company will play its fourth season at the Jeffers-Strand, Saginaw, opening the middle of May, and stocks for the Spring and Summer will be placed in Lansing, Flint and Kalamazoo. The Orpheum Theatre, Jackson, and the Bijou Theatre, Battle Creek, will continue vaudeville as late in the season as possible with the prospect of vaudeville and musical comedy stock playing all Summer at Battle Creek owing to Camp Custer being located there.

DAVIS TO HAVE SHARON STOCK

SHARON, Pa., April 8.—Walter Davis will install a stock company at the Morgan Grand here, giving two bills a week of royalty plays. It is the intention to continue the company through the spring and as far into the summer as the weather will permit.

HENNESSY GOING WITH SAVIDGE

WAYNE, Neb., April 8.—All reports to the contrary, notwithstanding, James Hennessy is going with the Savidge Players this season and is now organizing his band and orchestra here. Rehearsals start May 1 in this city.

CUTTER STOCK DRAWING WELL

ILION, N. Y., April 4.—The Cutter Stock Company, Wallace R. Cutter, manager, is playing through New York to good attendance. The company is doing well here this week. Next week it goes to Carthage.

WHEELING MAY GET DAY STOCK

WHEELING, W. Va., April 4.—Manager Tom Wilson, of the Elizabeth Day Players, is contemplating opening the Victoria Theatre with his company for a season of stock.

PLAYS NEW HAVEN FOR WEEK

NEW HAVEN, Conn., April 4.—Sanoma Boniface, daughter of the late George C. Boniface, has been playing a special engagement this week with the Hyperion Players.

MANSBARGER READY TO OPEN

ST. JOSEPH, Mo., April 8.—W. R. Mansbarger is here making preparations for his coming season in repertory. The show opens here and after playing five weeks in theatres goes under canvas.

TO PRODUCE "PAL O' MINE"

WORCESTER, April 8.—"Pal o' Mine," a rural comedy drama by Joseph Noel, will be produced for the first time on any stage next Monday by the Poli Players, under the direction of Willard Dashiell.

ASSEMBLING GINNIVAN COMPANY

ASHLEY, Ind., April 8.—Norma Ginnivan is here this week assembling people for the Ginnivan Dramatic Company which starts out under canvas about May 1. Rehearsals commence April 20.

BENNY SALOMON MOVES AGAIN

BOSTON, Mass., April 5.—"Benny" Solomon has moved again and is now located at Camp Andrews Barracks, Boston Harbor.

PLAYING TWO WEEK STAND

ATHENS, Tex., April 4.—The Bostwick-Davis Players are playing two week stands through Texas. This week and next they are here, then Kerens.

MATTICE STOCK GETTING READY

MONTROSE, Pa., April 8.—Ward B. Mattice will open his stock company the latter part of May, starting out from this city and playing through Pennsylvania.

Triumphant Return to the Stage

At B. F. Keith's Alhambra Theatre

This Week, April 8th

LILLIAN SHAW

The Originator of Her Style of Entertainment

ARCHIE BELL, the well known dramatic critic of "The Cleveland News," says: "Lillian Shaw picks up her audience from the comedy point of view and twirls it around her fingers and proved herself as big a favorite as ever. Her new songs are good, and her old ones as good as new when she sings them."

Headlined at B. F. Keith's Orpheum Theatre, Brooklyn, Next Week, April 15th

DIRECTION :: :: :: ED. S. KELLER

BURLESQUE

DECIDE DETAILS OF ALL STAR CLUB TOUR

COMMITTEES ARE NAMED

The tour of the all-star burlesque company which will play a series of special dates in nearby cities to raise money for the building of a home for the Burlesque Club, will begin at Hurtig and Semon's 125th Street Theatre on a date yet to be selected. This was decided at the meeting of the members, presided over by President Henry Jacobs at the club rooms, last Sunday.

A company of forty principals and chorus girls will be organized. They will play Boston, Philadelphia, Baltimore, Washington, Newark, Brooklyn and three cities to be named later.

Several new committees were named. The Theatre Committee is headed by Henry Jacobs, Joe Hurtig, Max Spiegel, John G. Jermon, Jack Singer, Maurice Wainstock, F. H. Herk and Harry Strause. The Entertainment Committee has Jean Bedini, Dave Marion, Billy "Beef Trust" Watson, Dan Dody, Ed Lee Wrothe, James Lake, Al Singer, Harry Steppe, Sam Howe, Ted Burns, Joe Emmerson, Billy Roehm, Chas. Raymond, Mike Kelly, Frank Damsel, Frank Hunter, Geo. P. Murphy, Rush Jermon and Henry Nelson. The Publicity Committee and those who will do the advance work for the tour of the show is composed of Frank Smith, George Alabama Florida, Fred Miller, J. C. O'Conner, Chas. Feldheim, "Tod" Colvin, Larry Borie, Nat Golden, Sam Clark, Julius Micheals, Harry Shapiro, Martin Wigert, Eddie Lewis and Ted Mulligan.

The Printers' Committee is made up of Frank Herbert Eldredge and Sam Schoenger.

Billy Roehm was appointed acting secretary of the club.

During the meeting, the club, through President Jacobs, subscribed to $10,000 worth of the Third Loan of Liberty Bonds, which were all taken, Jacobs taking $5,000 worth of the lot.

The principals so far to be heard from to tour with the show are Dave Marion, Billy Arlington, Eleanor Cochran, Harry K. Morton, Zella Russell, Ed Lee Wrothe, Billy "Beef Trust" Watson and Stone and Pillard.

WHITE CLOSES MAY 6TH

Pat White and his Gayety Girls will close their regular season week of May 6th at the Star, Toronto, and will play two extra weeks at the Star and Gayety, Brooklyn.

White announced last week at the Olympic that he would have an entire new production next season for the American Circuit.

DID NOT VIOLATE SUNDAY LAW

In the Brooklyn Special Sessions Court last week, Justices Herman, Moss and Salmon dismissed the case against the Columbia Amusement Company, which was charged with a violation of the Sunday laws in giving theatrical performances at the Gayety Theatre, Brooklyn.

HINCHIE'S DAUGHTER DIES

Veronica Hinchie, oldest daughter of Jack Hinchie, stage carpenter of the Casino, Brooklyn, died at her home in that borough April 1st. She was buried in the family plot in Greenwood. Miss Hinchie was twenty-one years of age at the time of her death.

PEREZ PUTTING ON STOCK

Ray Perez is putting on the numbers for the stock company at the Fourteenth Street Theatre. He has also been engaged to put on those at the Olympic this Summer. Perez will likewise arrange the numbers for the "Maids of America," Sam Howe's Show and all of "Blutch" Cooper's companies next season.

WANTS SPLIT WEEK BURLESQUE

TERRE HAUTE, Ind., April 8.—Burlesque this season has proved the best paying of all attractions, and while the city is only favored with Sunday shows of the American Wheel and at popular prices, the receipts average $1,200. Efforts are now being made to have split weeks next season.

LETTY BOLES ASKS DIVORCE

CHICAGO, Illinois, April 6.—Letty Boles, a soubrette with Henry P. Dixon's "Review of 1918," has filed a bill asking a divorce from Winfield H. Halleck, who is appearing in vaudeville. Leon A. Berezniecк is representing her.

DAWSON TO QUIT HASTINGS

CHICAGO, Ill., April 8.—Stanley Dawson will close as manager of the Harry Hasting's Big Show at the Star and Garter, this city, Saturday. He will go with the Ringling Bros. Circus. Dick Rider will replace him here.

GIVE PARTY FOR NORMA BARRY

A birthday party was tendered to Norma Barry of the "Million Dollar Dolls" last week, when the company played the Bronx, by Mr. and Mrs. Edw. Finer. The members of the company were present.

SHOWS TO CHANGE NAMES

Two shows on the American Circuit to have new titles next season are "Biff, Bing, Bang" and "Army and Navy Girls." The former will be called "Blue Birds" and the other "The Trail Hitters."

CLANCY IS A FATHER

WATERBURY, Conn., April 5.—A son was born in the Clancy homestead, this city, Monday. The new arrival is the son of James Clancy, manager of the Jacques Theatre here, where the Columbia Circuit attractions play a week stand.

QUIT PITTSBURGH STOCK

PITTSBURGH, Pa., April 8.—Joe Perry, Anna Christie and Jim Peck close with the stock at the Academy, Saturday. They will be replaced by Geo. Milton, Billy Clark and Marcus and West.

GET NEXT SEASON'S PLAYERS

Jacobs and Jermon has signed Cliff Bragdon, Harry Mandell, Scottie Friedell and Ede Mae for next season. They are all with the "Million Dollar Dolls" this season.

OPERATE ON STAGE HAND

Frank Peyton, one of the stage hands of the Empire Theatre, Brooklyn, is in the German Hospital, that borough, where he was operated on last week for apprendicitis.

FIELD SIGNS PEOPLE

Max Field has signed for his Summer Stock at the Olympic, which will open May 13. Scottie Friedell, Emma Kohler, Harry Mandell, Harry Keeler and Hattie Beal.

GLADYS PARKER SIGNS

Gladys Parker has signed with Chas. Waldron as soubrette with his "Bostonians" for next season.

ELSIE BOSTEL SIGNED

Elsie Bostel has been signed as prima donna of "The Trail Hitters" for next season.

KAHN LEASES UNION HILL HOUSE

TAKES CONTROL MAY 22ND

B. F. Keith added another theatre to his chain Monday when he took over the lease of the United States Theatre at Union Hill, N. J.

This playhouse, which is located on Bergen Line Avenue, has a seating capacity of 1,300. It has been presenting vaudeville and moving pictures, which policy will obtain up to and including the Saturday before Kahn assumes control. The house will open under the new management as the home of burlesque Monday, April 22. The lease which Kahn took over is for seventeen years.

The theatre, which will be rechristened B. F. Kahn's Temple Theatre, will draw from Union Hill and surrounding towns, representing a population of 87,000. Some of the nearby points are Weehawken, West New York, Hoboken, Hackensack and Tenafly. At the last named point is situated Camp Merritt, with a military population of 30,000, which is not included in the figure above stated.

Kahn's latest acquisition to his circuit is about five blocks from B. F. Keith's theatre, now playing dramatic stock.

Kahn is not a stranger to Union Hill. During last season, for a period of two months, he put shows in the same house which he has now taken over, all of which proved successful. On account of a question of difference with the management, however, Kahn withdrew.

Kahn now has a chain of three theatres, two of which, the Union Square and the Follies, are in New York City.

With the completion of another company, organization of which has begun, the Kahn activities will embrace three companies.

The new company will be headed by Frank Hunter and Bert Lahr, both of whom now are ith Blutch Cooper's "Best Show in Town" playing the Columbia circuit. They will affiliate themselves with the Kahn interests as soon as they close with the company with which they now are identified.

Another member of the new company who has been secured is Evelyn Cunningham who has been doing a single over Loew time. She recently arrived from Australia.

In addition to his two theatres in New York Kahn also books the National Winter Garden of New York which will really give him a circuit of four theatres.

Henry B. Nelson will manage the Union Hill house.

GEORGE MURPHY SIGNS

George P. Murphy has signed a three-year contract with Hurtig and Seamon, commencing next season. He will be featured in one of their shows.

PERRY REPLACED AUSTIN

Detroit, Mich., April 6.—Jack Perry has replaced Walter Austin with the "Jolly Girls." Austin left the company here to join the colors.

ACT IS RE-SIGNED

"Blutch" Cooper last week signed Hunter, Chick and Hunter for another season with his "Roseland Girls."

WELLS SIGNS BENTLEY

Billy K. Wells has signed Harry Bentley to be featured with his "Mile a Minute Girls" again next season.

Burlesque News continued on Page 29

"MAIDS OF AMERICA," WITH PRETTY GIRLS, IS ONE OF SEASON'S BEST

The "Maids of America," touted to be one of the best shows on the Columbia Circuit, has lived up to its reputation in many ways. It is fast, clean from any suggestive lines and actions, and offers an entertainment well worth seeing, at the Columbia this week.

Al. K. Hall, the lean, thin, eccentric fellow, who made "I want the fat ones" saying famous, is as funny as ever. Bobby Barry, who works opposite Hall as a comedy eccentric, is equally as funny. These boys work well together, and get no end of laughs throughout the performance.

Joe Weston, a neat appearing juvenile, handles the part to perfection. He reads his lines nicely and helps to work up the scenes with the comedians.

Harvey Brooks handles the straight with ease.

Florence Rother, a very attractive blonde, with a pleasing personality, is the prima donna. Miss Rother has an excellent voice, which she displays in her numbers. She works well in scenes, and her enunciation is very distinct. She has a wonderful wardrobe, her gold lace costume is very pretty and in white tights she is really charming.

Alfaretta Symonds, a little red-headed soubrette, who just can't keep still, is great. She is full of life and action all through the show. In her numbers, which she puts over with lots of vim, she was encored repeatedly. Her costumes are real pretty, every one of them.

A new comer is Mae Stanley, who is the ingenue. Miss Stanley is a rather pretty and shapely little miss, who can sing. Her two numbers were nicely rendered for several repeats. She is graceful, works nicely and her dresses are very attractive. Miss Stanley has a good future.

Clarence Jenning, Lew King and Joseph Stool are in bits and do them satisfactorily. They are used mostly for their singing.

The "Mary Jordan" bit, worked by Hall Barry and the Misses Rother, Symonds and Stanley, went over nicely, as did the "Hold Up" bit, done by Hall, Barry, one of the boys; Miss Rother, and a chorus girl, Barry getting many laughs in this scene.

Symonds and Weston offer a corking good singing and talking specialty, which went over big.

Hall's burlesque of different dancers, dressed in a Hawaiian costume, and Barry playing the flute, stopped the show.

The "suffrage" bit, with Hall, Barry, Weston, Brooks, Jennings, King, Stool and the Misses Rother, Symonds and Stanley, is good for many laughs.

The "Sweatband Hat Company" bit pleased. It was done by Hall, Brooks, Barry and Miss Symonds.

Miss Stanley's "Bathing" number is nicely rendered for several encores.

The "card" bit worked out well, with Barry, Hall and Brooks. Although this is the third season for it, the audience liked it. The boys put it over nicely.

The finale of the first part, with Hall leading the orchestra and Barry with the drum, is a big laugh. The operatic finish, with the entire company on the stage, proved an excellent closing.

The opening of the second part, with the principals and chorus on, was a pretty scene. The stage was well dressed. The lighting effects are sadly missed in this opening.

Jennings, King and Stool offer a fast specialty in this act, putting over three numbers in fine shape. The boys have good voices and harmonize nicely.

The "necklace" bit was well worked up by Barry, Hall and Miss Rother. It is funny. Sm.

Our thousands of friends in the singing profession, those that look to us for "HIT BALLADS" will surely welcome

THERE'S NO END TO MY LOVE FOR YOU

It Has Every Qualification That Goes to Make a Ballad Such as This, Perfect and Beautiful

A Romantic Lyric of Unusual Excellence by ALFRED DUBIN and a Rich Tuneful 3-4 Melody with a Wonderful Singing Climax by JAMES V. MONACO

There's No End To My Love For You
Lyric by ALFRED DUBIN
Music by JAMES V MONACO
Moderately with expression
Joys that we know, they all come and go. Just like the stars in the sky, There's one joy a - lone of all that I've known Will live on and nev er die.
CHORUS With much expression
There's an end to the night at the break of the dawn, There's an end to a beau - ti - ful day; There's an end to the sum-mer when song-birds are gone, And the ros - es have fad - ed a - way. There's an end to your laugh-ter, Your tears and your smiles, And we can't live for - ev - er, it's true; There's an end, so it seems, to our won-der-ful dreams, But there's no end to my love for you. There's an end to you.
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. Needham, 403 Apollo Bldg., Pittsburgh, Pa. | Al Worth, Hotel Olmsted, Cleveland, O. | C. Carpenter, Jr., 554 Chalmers Ave., Detroit, Mich. | G. Nathan, 1330 West 11th St., Los Angeles, Cal.

ABOUT YOU! AND YOU!! AND YOU!!!

ABE LEVY is at Pinehurst, N. C.

Aaron Kessler has returned from Chicago.

Dr. Suss, theatrical dentist, has purchased a new car.

Allen Spencer Tenney went to Washington last week.

Louise Pearson has had her tonsils removed and is well again.

Claire DeVine has been granted a divorce from her husband.

Diavolo, high-wire artist, is being managed by John C. Jackel.

Edwin Lester is able to be out again following a recent illness.

Mary Jolice is suing her husband, Oscar L. Peterson, for divorce.

Schelle's Lions are now under the management of John C. Jackel.

John C. Jackel will book the attractions for Hillside Park this Summer.

Wayne Christy, a Chicago booking agent, has been divorced from Rosa Rice.

Thomas Wise has been engaged by A. H. Woods for "His Host's Wife."

Maude Williams joined the Grand Opera House company at Rockford, Ill.

Marie Tempest is returning to New York after a successful tour of Australia.

Edythe Green and **Fay Heller** are considering an offer to go into the movies.

Sue Higgins is organizing a dramatic stock company for a Pennsylvania town.

John Lloyd has entirely recovered from an operation undergone some time ago.

Wallace MacKay is appearing as Spank, the clown, at Rector's "Moulin Rouge."

Max Spiegel is the proud father of a bouncing baby boy, which arrived last week.

Alexander Pantages, head of the vaudeville circuit of that name, is in Los Angeles.

Rose Bunnin, of the Bunnin Sisters, is suing her husband, Fred C. Lund, for divorce.

Homer Barton has replaced John Cumberland in the cast of "Parlor, Bedroom and Bath."

Barney Ward, of Irving and Ward, was presented with a son by Mrs. Ward last week.

The Standard Saxophone Four, four men, opened in a new act on Fox time this week.

Saul Leslie, of the Lew Leslie agency, has recovered from a recent attack of the grippe.

Larry Corbett has left the American Hospital, Chicago, after undergoing an operation.

Hugh Flannery is now manager of Ascher Bros.' new Midway Theatre, at Rockford, Ill.

Grace Field will make her reappearance on the stage in a leading role in "The Kiss Burglar."

Ed. P. Lyons, of the Wilmer and Vincent offices, has recovered from a recent severe sick spell.

Eleanor Martin has signed with A. H. Woods to appear next season in "Parlor, Bedroom and Bath."

Flora Zabelle left New York last week to join Raymond Hitchcock's company in "Hitchy Koo."

Grace Nolan has joined the cast of "A Tailor Made Man" to play the role of the stenographer.

James Carrier, manager of the Avon Theatre, Decatur, Ill., has been certified for military service.

Gilda Leary has been engaged to play the leading feminine role in "Blind Youth" now on tour.

Ruth Pecean, a vaudevillian, while playing in Boston, was forced to quit on account of the grip.

Frederick E. Goldsmith, theatrical lawyer, was unanimously elected Exalted Ruler of the Elks, last week.

Sam Lawrence, formerly with the Harry Reiners agency, has enlisted with the base hospital corps.

Frank McCoy, of the "Turn to the Right" company, has been placed in Class 1 by Draft Board No. 115.

Ernest Anderson and Walter Kingsford were added to the cast of "The Army With Banners" last week.

Frances Garyson has left Margaret Anglin's Greek Company to appear in vaudeville with Frank McIntyre.

Kramer and **Morton** have re-united. They open at the Alhambra April 22. Harry Weber is handling the act.

Barney Goldring, who aids Hamish McLaurin in making the Rialto and Rivoli famous, is away on a week's vacation.

George Sovern, of Terre Haute, Ind., has gone to Los Angeles, Cal., to engage in the motion picture business.

Peggy Brook has filed a suit for divorce against her husband, Matthew Henry Brook, who is now in London.

Frederick Burton has signed to play a principal role in Weber and Fields' forthcoming production, "Back Again."

Harry Kalmine, of "The Riviera Girl" company, has been granted a thirty-day extension by Draft Board No. 115.

Camille Durand, a brother of Paul Durand, is suffering with a broken collar bone received in an automobile accident.

John Cumberland has left the cast of "Parlor, Bedroom and Bath," and has joined the "Rock-A-Bye-Baby" company.

Al Tint, the Yodeling Minstrel, has signed with Vogel's Minstrels for the coming season, his second with that company.

Theodore Aylward, manager of the Grand Opera House, Cincinnati, fell at his home last week, severely injuring a limb.

Harry Reiners left for Camp Upton Wednesday with a contingent of New York City's latest quota to the National Army.

W. W. McConnell, of the Bird of Paradise Company has left the American Hospital, Chicago, where he was seriously ill.

Reginald Carrington joined the cast of "Seven Days' Leave" at the Park Theatre, last week, to play the role of Stephen Darrell.

John Hutchison, formerly stage manager of the Bay Ridge Theatre, has closed his café and is now managing the Bedford Theatre.

Robert A. Renzo, of the Morgan Show, and Tylia Murial Beckley, a non-professional, were married March 27 at South Ryegate, Vt.

Eddie Kane, formerly of Kane and Herman, is appearing in a new act with George Leonard. They opened in Elizabeth last week.

Seymour Brown is producing a new girl act, entitled "I'm Cured." The turn will carry eleven people. John C. Peebles is booking it.

Hoskins and **Hoskins** will soon appear in vaudeville in a new comedy skit entitled "The Emigrant," from the pen of William McNally.

Herman Berrens, formerly of the team of Berrens and Berrens, and now a lieutenant at Camp Upton, was in New York City last week.

Arnold Daly appeared as a "Four Minute Man" at the Rivoli last Sunday evening, and made an address on the Third Liberty Loan.

June Walker, formerly understudy for Frances White, has been engaged for a rôle in the Weber and Fields production, "Back Again."

Sydney Clare, of Morton and Clare, who went to Saranac Lake, suffering with a slight attack of consumption, is reported doing nicely.

Diana Allen, of Ziegfeld's "Follies," has been placed with the Diamond Film Company, of New Orleans, by Lillian Ward, of Higgins and Ward.

Col. Joe Miller, who was in New York recently in connection with the coming Jess Willard-Fred Fulton bout July 4, left for Chicago last week.

Harry Fields, manager of the Lyric Theatre, had to call the police to attend to an intoxicated woman who made a scene in the theatre lobby, last week.

Edwin P. Combs, member of the house staff of the Plaza Theatre, Norwood, O., has enlisted in the United States Marine Corps at Cincinnati.

Sam Blair jumped to St. Louis Saturday to make arrangements for the opening of the "My Four Years in Germany" film at the American Theatre, there.

Jack Alfred and Company have been routed over the Orpheum circuit for thirty-three weeks, beginning August 11, under the management of Bernard Burke.

Joseph Allen, playing with "Oh Boy" in Canada, is celebrating the advent of a baby boy into his household in Boston. The happy event occurred April 2.

Theodore Kosloff will appear at the Palace Theatre for two weeks and will then play a full week in Newark at the Proctor Theatre, opening on April 22.

N. T. Granlund, of the Marcus Loew enterprises publicity department, has returned from a business trip to Canada in the interest of the Loew circuit.

Birtine Farnsworth, ingenue with the "Reel Guys," a vaudeville act, was married to Joseph A. Capito, of the Navy Medical forces, in Washington, March 26.

James G. Peede, of the Richard Walton Tully offices, is in Boston doing some special work on "Keep Her Smiling," the new Mr. and Mrs. Sidney Drew piece.

H. Cooper Cliffe, of "Seven Day's Leave" was chosen to read Lincoln's Gettysburg Address at the Liberty Loan exercises held at the City Hall last week.

Channing Pollock has volunteered to speak in behalf of the Liberty Loan in the little theatre the Stage Women's War Relief is erecting in front of the Library.

Thomas J. Evans, who was associated with A. H. Woods in several productions, and who now is a member of the Royal Flying Corps, is on a furlough here.

Volant's "Flying Piano" act, which has been at the Hippodrome, opened at the Palais Royal Monday for an engagement, under the management of Sol Unger.

Vera La Vere, formerly associated with the Le Comte and Flesher attractions, will return to the stage next season in that firm's production of "I Should Say So."

Harry Askin is acting as New York representative of the Chicago Auditorium, with headquarters in the offices of the Chicago Opera Association, 1432 Broadway.

Frank Grace, of Grace and Berkes, now playing in "Sinbad" at the Winter Garden, has filed an application for enlistment.

Leo J. Mulrean was last week inducted into military service and placed in charge of a contingent of thirty-two men who left for Camp Upton.

Marie Mayer, who portrayed the role of Mary Magdalene in the Passion Play of Oberammergau, in 1910, will be married to Lotha Becker, a Chicago automobile salesman.

George Bowles has given up his position as manager of "Chin-Chin," to accept the appointment as chief executive on the Division of Film Committee on Public Information.

Felix Bernard, of Bernard and Janis, is finishing the week doing a single, Janis having been inducted into the service. Bernard will go back to the publishing business.

The Hellkvists, high and fire-divers, opened last week with the Krause Greater Shows, in Atlanta, Ga. The team consists of Madame Sophie Hellkvist and Professor Nils Hellkvist.

Corporal R. Derby Holmes, an American, who has been mustered out of the British Army, will address the audiences that see "Seven Days Leave," during the intermission of that play.

John Tate, proprietor of the Vernon Country Club and Tate's Cafe, well known 'Frisco resorts, is in New York this week booking acts. Tate is making his headquarters with Harry Weber.

Rachel Crothers, president of the Stage Women's War Relief, is visiting the Detroit chapter of the organization, of which Mary Mannering, (Mrs. Fred'k Wadsworth) is chairman.

Percy Burton leaves this week for a South American business trip which will include visits to Buenos Aires, Rosario, Montevideo, Santos, San Paolo, Rio de Janeiro and Bohia. He will return in August.

Clara Palmer has been engaged by the Shuberts for a part in "Quack, Quack" the musical comedy to be produced at Washington, D. C. The book and lyrics are by Frances Nordstrom and the music by Joseph McManus.

George Ford has started on a tour to the coast, ahead of Richard Bennett in "The Very Idea." Ford had been in Boston with "The Man Who Came Back." Bennett is booked for a four weeks' run in San Francisco.

Franklyn Ardell will appear in a new act next season entitled "The Mormon," which he wrote himself. It will require a cast of nine people and will be shown first at the New Brighton Theatre the week of June 3.

Aaron Arthur Gordon, of Gordon, Baker and Luckie, having waived exemption, has been placed in Class 1-A by his local draft board. Gordon was formerly of the team of Fisher and Gordon. Bob Fisher already is in the service.

Marie Callahan, who plays "Fan Tan" in "Chin Chin," has become the bride of Charles Silber, vaudeville actor, it became known upon her appearance in Cincinnati last week. Silber is a Cincinnati boy. They were married in New York City recently.

Charles Le Roy Whittier, who is with the sketch, "In Wrong," and Miss Harriett Sidney Sewall, a non-professional, were married last week in the Reformed Protestant Church by the Rev. W. F. Whittier. Mrs. Whittier is a graduate of Simmons College, Boston.

Rinslau Jonavonitch, a Russian actor, in the West Side Court last Wednesday, was found guilty of disorderly conduct for refusing to stand while "The Star Spangled Banner" was being played. Upon his promise to pay proper respect to the National Anthem hereafter, Magistrate Boyle suspended sentence.

Capt. Carl Rosa, son of the founder of the Carl Rosa Opera Company, has been engaged by Clark and Gerard for a principal role in "Bruised Wings." Capt. Rosa, who has been honorably discharged from the British forces, after fighting in France since 1914, is at present touring the United States, lecturing on the War.

GILBERT & GILBERT
43 Exchange Place
New York 5779

March 14, 1918.

Hon. A. Bruce Bielaski,
Chief of Bureau of Investigation,
Department of Justice,
Washington, D. C.

Dear Sir:—Our client, Leo Feist, Inc., one of the largest music publishers in the United States, has published a song to which objection has been made by Mr. Hinton G. Clabaugh of the Chicago division, as being unpatriotic.

The title of the song is "There'll Be a Hot Time for the Old Men While the Young Men Are Away" and the words are as follows:

(Here follows the lyric of the song.)

This song has been sung and has been on sale throughout the United States without objection by anybody until Mr. Clabaugh registered his objection. Our client has endeavored through its musical publications to stir the patriotic spirit of the nation and to that end it is publishing such well known songs of concededly high patriotic order as the following:

"Over There."
"It's a Long Way to Berlin, But We'll Get There."
"Good-Bye Broadway, Hello France."
"Where Do We Go from Here Boys," etc., etc.

The charge made by Mr. Clabaugh that a song published by our client is unpatriotic, was a great shock, and without any attempt to defend the song against what we consider an unjust charge the song was immediately withdrawn from sale and all stores handling the song were immediately advised to return all unsold copies for which credit would be given.

Our client is one of the largest, if not in fact the largest, publisher of popular music in the United States and has built up a most excellent reputation, and, of course, it has no desire at this time of great national crisis to publish any song which would in any manner offend, either the spirit of national patriotism or of public good taste.

We submit, however, that the last three and one-half years' events in England and in France have demonstrated that one of the best ways to preserve the national morale is to permit the theatres to remain open, to encourage public performances of light character and to keep alive and cultivate the ability by the people to smile and laugh despite the otherwise tragic aspect of human sacrifice.

The song in question was intended to amuse and for such purpose has proven effective because wherever performed the audience has always laughed and enjoyed the song.

So far as our client knows no complaint of any kind has been made against this song except in Chicago, where the agitation was probably inspired by people whose motives were other than patriotic.

Please do not understand us as questioning Mr. Clabaugh's good faith because we believe that his acts were dictated only by his sense of duty. We think, however, that he has regarded the song in entirely too serious a light and our opinion is fortified by a newspaper account of Mr. Clabaugh's action with regard to the song, published in the Chicago Herald of March 7, 1918, which states:

> "Mr. Clabaugh spent two hours interviewing the redheaded salesgirl, the owner of a store and the City distributor of the song. A dozen copies were taken into the chief's room where a week before an analysis of what was supposed to be a bomb had been made. Mr. Clabaugh was shocked when he read the following words." (Then follow the words of the song.)

The headline of the article is clearly expressive of this newspaper's amusement of Mr. Clabaugh's action with regard to the song. The headline is as follows:

"NEW 'HOT TIME' SONG
SHOCKS MR. CLABAUGH

"'Men of 50, Feelin' Nifty, 'Cause They Don't Have to Go,' Stirs U. S. Agent"

As we have already stated, the song was immediately withdrawn pending further consideration. The song itself is of little importance. Our client's reputation, however, is of considerable importance.

If upon fair consideration of the matter by you, you are of the opinion that the song ought not to be published, such a statement by you will end the incident. If, however, you feel that the song is quite proper measured by all reasonable critical tests, we submit that our client's reputation ought to be restored by some public announcement.

And in considering the effect of this song upon the national morale either as to its unpatriotic or offensive quality, we submit the thought that while a song might be considered in bad taste by men and women of superior educational qualifications, such a song might be considered quite proper, acceptable and amusing by the millions of people of more limited education and yet who live decent respectable lives, who are intensely patriotic and who in the last analysis form the spirit of the nation.

We feel quite confident that you will give the matter fair and serious consideration and having done so, whatever your decision is in the matter will be quite acceptable to us and our client.

Yours very truly,
GILBERT & GILBERT.

THE Department of Justice

At Washington Says:

The sale of the "Hot Time" song will not be interfered with.

ADDRESS REPLY TO CHIEF, BUREAU OF INVESTIGATION, AND REFER TO INITIALS.

Department of Justice,
Bureau of Investigation. AHP*HEJ
Washington.

March 19th, 1918.

Gilbert & Gilbert,
43 Exchange Place,
New York, N.Y.

Gentlemen:-

I beg to acknowledge receipt of your letter of March 14th, 1918, in reference to Mr. Clabaugh's actions in objecting to the song, "There'll Be A Hot Time For The Old Men While The Young Men Are Away."

Mr. Clabaugh acted entirely without his province when he objected to this song, as this Bureau has no jurisdiction over matters of this kind, and so far as this office is concerned, its sale will not be interferred with.

Very truly yours,
A. B. Bielaski
Chief.

VAUDEVILLE BILLS For Next Week

U. B. O.

Palace—Louise Dresser—Theo. Kosloff—Three Dooleys—"All For Democracy"—Wilbur Mack & Nella Walker—Santos & Hays—Clark & Verdi—Holt & Rosedale—Finks' Mules.

Riverside—Howard & Clarke—Nina Payne—Jas. Hussey — Venita Gould — "Somewhere in France."

Alhambra—Eddie Leonard—Courtney Sisters—Mabel Russell & Marty Ward—"Childhood Days"—Gardner & Hartman—Gallerini Sisters.

Colonial—Blanche Ring—De Leon & Davies—Clayton Lennie—Van & Schenck.

Royal—Sophie Tucker—John B. Hymer & Co.—Ford Sisters—Frank Westphal—Page, Hack & Mack—Gould & Lewis—Vallecita's Leopards—Nora Kelly.

BROOKLYN.

Orpheum—Lillian Shaw—"Camouflage"—Santley & Norton—Primrose Four—Hamilton & Barnes.

Bushwick—"Submarine F-7"—Gilbert & Friedland—Moran & Mack—Hunting & Francis—Mrs. Gene Hughes & Co.—"Girl in the Moon"—Tsen Mei—Australian Creightons.

BOSTON, MASS.

Keith's—Lambert & Ball—Elinore & Williams—Flanagan & Edwards—Jas. J. Morton—Edwards Song Revue—Brown Sisters.

BALTIMORE, MD.

Maryland—Joyce, West & Senna—Evelyn Nesbit Co.—Bell & Eva—Jack Wilson Co.—Briscoe & Raugh.

BUFFALO, N. Y.

Shea's—"Rubeville"—F. & L. Bruch—Eddie Dowling—Lillian Shaw—J. & C. Williams—"On the High Seas."

CINCINNATI, OHIO.

Keith's—Walter Brower—Earl Kavanaugh Co.—Lady Duff Gordon—Wm. H. Reilly—Trixie Friganza Co.—Burns & Frabito—Le Mayne & Gallagher.

CLEVELAND, OHIO.

Keith's—Mankichi Troupe—Ball & Lambert—Pietro—McIntosh & Maids—Rome & Cox—Claire Vincent Co.—Wilfred Clark & Co.

COLUMBUS, OHIO.

Keith's—Margarett Farrell—Valeska Suratt & Co.—McMahon, Diamond & Chaplow—Three Alexanders.

DETROIT, MICH.

Keith's—Francis & Ross—Ashley & Allman—Foster & Ferguson—Elsa Ruegger—Diamond & Brennan.

DAYTON, OHIO.

Keith's—Dickinson & Deagon—Abbott & White—"Bonfires of Old Empires."

ERIE, PA.

Keith's—Scotch Lads & Lassies—Thos. Swift & Co.

GRAND RAPIDS, MICH.

Keith's—Duffy & Ingles—Sylvia Clark—Harry Ellis—Mme. Cronin's Novelty—"Mr. & Mrs. Jimmie Barry."

HAMILTON, CAN.

Keith's—Holmes & Buchanan—Kitner, Hawksley & McClay—Young & April—Galletti's Monks—Harry Tighe & Co.

INDIANAPOLIS, IND.

Keith's—"Night Boat"—Hallen & Fuller—Belle Baker—Strassell's Animals—Sully, Rogers & Sully—Chadwick Duo.

LOUISVILLE, KY.

Keith's—Eva Tanguay—Walter Weems—Selma Braatz—Prosper & Maret—Henshaw & Avery.

MONTREAL, CAN.

Keith's—Rath Bros.—Watson Sisters—Frances Kennedy—Hugh Herbert & Co.

PHILADELPHIA, PA.

Keith's—Fern & Davis—White & Haig—Mrs. Thos. Whiffen Co.—Wright & Dietrich—James & Fannie Thornton—Elizabeth Brice—Weston & Wheeler—Black & White—Hooper & Marbury.

PITTSBURG, PA.

Keith's—Deiro—Howard & White.

ROCHESTER, N. Y.

Keith's—Alexander McFayden—Stella Mayhew—Bert Fitzgibbon—Dupree & Dupree—McMahon & Chapelle—McKay & Ardine—Mang & Snyder—Seven Honeyboys.

TORONTO, CAN.

Keith's—Will J. Ward & Girls—"Forest Fires"—Joe Browning—Dorothy Brennan—Halligan & Sykes—Stagpole & Spire.

TOLEDO, OHIO.

Keith's—Jennie Middleton—Millette Sisters—Mason Keeler & Co.—Sansone & Delila—Cecil Cunningham—Rockwell & Wood.

WASHINGTON, D. C.

Keith's—Frank Fay—Rooney-Bent & Co.—"Married via Wireless"—Bessie Wynn—Three Kanes—Brice & Barr Twins—Holmes & Wells.

YOUNGSTOWN, OHIO.

Keith's—Brendel & Burt—Florence Tempest—Three Chums—Lightner & Alexander—Moss & Frye—General Pisano—"Hit the Trail."

ORPHEUM CIRCUIT

CHICAGO.

Palace—Mme. Bernhardt—Ruth Roye—Lyons & Yosco—Benny & Woods.

Majestic—"For Pity's Sake"—Mme. Chilson Ohrman—Herbert Clifton—Jas. H. Cullen—Comfort & King—Vainova's Gypsies—Sealo—Eddie Foy & Co.

CALGARY, CAN.

Orpheum—Naughty Princess—Hudler, Stein & Phillips—Harry Von Fossen—Tina Lerner—Drew & Wallace—"Girl from Milwaukee"—Aerial Mitchells.

DENVER, COLO.

Orpheum—Cecil, Lean & Mayfield—J. C. Nugent & Co.—The Sharrocks—Basil & Allen—Al Shayne—Regal & Bender—"Colour Gems."

DES MOINES, IA.

Orpheum—Hyams & McIntyre—Rajah & Co.—Barry & Layton—Ziegler Sisters & Kentucky Five—Scarploff & Varvara—Taylor Trio—Harry Beresford.

DULUTH, MINN.

Orpheum—Sallie Fisher & Co.—Julie Ring & Co.—Norton & Meinotte—Bailey & Cowan—"Five of Clubs"—The Belmonts—Avon Comedy Four.

KANSAS CITY, MO.

Orpheum—Emma Carus & Comer—Four Marx Bros.—Kerr & Weston—Bernard & Janis—Doris & Pelli—Whitfield & Ireland.

LINCOLN, NEB.

Orpheum—Cressy & Dayne—Morton & Glass—Stuart Barnes—Hanlon & Clifton—McDonald & Rowland—Harry & Eta Conley—Alfred La Tell & Co.

LOS ANGELES, CAL.

Orpheum—"Vanity Fair"—Foster Ball & Co.—Three Weber Girls—Nellie Nichols & Co.—Capt. Anson & Daughters—Allan Shaw—"Corner Store."

MINNEAPOLIS, MINN.

Orpheum—Carter, De Haven & Parker—Alan Brooks & Co.—Arnold & Taylor—Doc O'Neil—John Clark & Co.—Claude M. Roode & Co.—Kathleen Clifford.

MILWAUKEE, WIS.

Orpheum—Fritzi Scheff—Bob Matthews & Co.—Boyarr & Co.—Frozini—Jimmy Lucas & Co.—Lydell & Higgins—Gerr & Delaney—Apdale's Animals.

MEMPHIS, TENN.

Orpheum—Nonette—Harry Green & Co.—Mack & Earl—Kanazawa Boys—Frank Crumit—Skating Bear—Eddie Borden.

NEW ORLEANS, LA.

Orpheum—Jean Adair & Co.—Edith Clifford—The Le Grohs—Rae E. Ball.

OAKLAND, CAL.

Orpheum—Blossom Seeley & Co.—"In the Dark"—Cooper & Robinson—Oakes & Delour—Count, Herrone & Oliver—Brodean & Silvermoon.

OMAHA, NEB.

Orpheum—"Submarine F-7"—Santi & Co.—Harry Holman & Co.—Harry Gilfoil—Cycling Brunettes—Elida Morris—Stan Stanley.

PORTLAND, ORE.

Orpheum—Morgan Dancers—McCart & Bradford—Yates & Reed—Burley & Burley—Natalie Sisters—Harry De Coe—Tarzan.

ST. PAUL, MINN.

Orpheum—Lucille Cavanaugh & Co.—Robins—Ruth Budd—Moore & Gerald—Mack & Williams—Marie Nordstrom.

SALT LAKE CITY, UTAH.

Orpheum—Gertrude Hoffman—Kelly & Galvin—Leo Beers—Val & Ernie Stanton—Kitamura Trio.

ST. LOUIS, MO.

Orpheum—Adelaide & Hughes—Hobart Bosworth—Vinie Daly—King & Harvey—Moore & Haager.

SAN FRANCISCO, CAL.

Orpheum—Leona La Mar—"Exemption"—Loney Haskell—Tasma Trio—Wheeler & Moran—Haruko Onuki—"In the Zone"—Dugan & Raymond—Geo. Dameral & Co.

SPOKANE AND TACOMA, WASH.

Orpheum—Ruth St. Denis—Flora Hoffman & Co.—Andy Rice—Toney & Norman—Verci & Verci.

SEATTLE, WASH.

Orpheum—Elizabeth Murray—Bronson & Baldwin—Four Haley Sisters—Gwen Lewis—Helen Savage & Co.—Billie Reeves & Co.—Jack Clifford & Co.

SACRAMENTO, STOCKTON AND FRESNO, CAL.

Orpheum—Kalmar & Brown—Marion Harris—Fradkin & Co.—Vardon & Perry—La Zier Wofth & Co.

VAN COUVER, CAN.

Orpheum—Constance Crawley—Dahl & Gillen—Grace De Mar—Margaret Edwards—Four Mortons—Dingle & Ward—Beeman & Anderson.

WINNIPEG, CAN.

Orpheum—Sheehan & Regay—Claire Rochester—Cole, Russell & Davis—Three Daring Sisters—Wilton Lackaye & Co.—Dooley & Nelson—Ziska & King.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Termini & Sauls—Hanlon & Ward—Delmore & Moore—Parsons & Irwin—"The New Doctor"—Vernon & Barlow—Anderson & Rean—Willie Solar. (Last Half)—Marino & Maley—Martini & Fabrini—Fox & Ingraham—"Oh You Devil"—"Merchant Prince"—Orben & Dixie—Clark & McCullough.

Boulevard (First Half)—Goldie & Mack—Minette Duo—"Officer 444"—Harris & Manion—"Eight Black Dots." (Last Half)—Thomas & Henderson—Miss Hamlet—Murray & Bennet—Frear, Baggett & Frear.

Avenue B. (First Half)—Marshall & Welton—Philbrook & DeVoe—Clayton Mandlyn & Co.—O'Connor & Dixon—Welch, Mealy & Morton. (Last Half)—Swanton Cats & Rats—Dudley Douglas—"Watch Your Step"—Dunbar & Turner.

Greeley Square (First Half)—Clinton & Rooney—Montrose & Allen—Maxwell Quintette—Clark & McCullough—LaPalarica & Partner. (Last Half)—McConnell & Austin—Brown & Barrows—"Our Boys"—Willie Solar—"Those Five Girls."

Lincoln Square (First Half)—Orben & Dixie—Lee & Cranston—"Our Boys"—Murray Bennett—"Grey and Old Rose." (Last Half)—Maria—Montrose & Allen—"Officer 444"—Harris & Manion—"Eight Black Dots."

Delancey Street (First Half)—Bicknell—Thomas & Henderson—Pisano & Bingham—Phylis Gilmore & Co.—Wood, Melville & Phillips—Martini & Fabrini. (Last Half)—Termini & Sauls—Clinton & Rooney—Darto & Silver—Lee & Cranston—Lillian Mortimer & Co.—Wm. Dick—LaPalarica & Partner.

National (First Half)—Buzzell & Parker—Miss Hamlet—Wm. Dick—Chick Family. (Last Half)—Greenley & Williams—Arthur Turelle—Saxton & Farrell—Wood, Melville & Phillips—"Midnight Rollickers."

Orpheum (First Half)—Burns & Jose—Marino & Maley—Fox & Ingraham—Dena Cooper & Co.—Betts & Chidlow—Nat Nazarro & Co. (Last Half)—N. Bicknell—Lamont & Wright—Tabor & Green—Nat Nazarro & Co.

Victoria (First Half)—Darto & Silver—Arthur Turelli—Lillian Mortimer & Co.—Nevins & Gordon—"Oh You Devil." (Last Half)—Nelson & Nelson—Buzzell & Parker—"Well, Well, Well"—Big City Four—"New Doctor."

BROOKLYN.

Bijou (First Half)—"Merchant Prince"—Tabor & Greene—"Midnight Rollickers." (Last Half)—Burns & Jose—Dena Cooper & Co.—Creighton & Arnold—Parsons & Irwin—Chick Family.

Dekalb (First Half)—Three Steppers—LaMont & Wright—Saxton & Farrell—Big City Four—Frear, Baggett & Frear. (Last Half)—Goldie & Mack—Pisano & Bingham—Maxwell Quintette—Nevins & Gordon—"Grey & Old Rose."

Warwick (First Half)—Swain's Cats & Rats—Violinsky & Co.—Durkin Girls. (Last Half)—Irene Trevette—Holmes & LaVere—O'Connor & Dixon—Welch, Mealy & Montrose.

Fulton (First Half)—Nelson & Nelson—Creighton & Arnold—"Well, Well, Well"—Gorman Bros.—"Those Five Girls." (Last Half)—Frank & Milt Britton—Phylis Gilmore & Co.—American Comedy Four—Three Steppers.

Palace (First Half)—Dudley Douglas—Holmes & LaVere—McClond & Carp. (Last Half)—Philbrook & DeVoe—Violinsky & Co.—Durkin Girls.

BOSTON, MASS.

Orpheum (First Half)—Claude Ranf—O'Neill Sisters—Great Howard—Barnes & Smythe—The Randalls. (Last Half)—Basset & Bailey—Parker & Grey—Golden Bird—Davis & Stafford—Arthur Bernardi.

St. James (First Half)—Binns & Burt—Lane & Harper—"Between Showers"—Hoey & Lee—"Les Aristocrats." (Last Half)—Felix & Fisher—Bobbie Folsom—Morgan & Grey—Allman & Sykes—"New Producer."

BALTIMORE, MD.

Hippodrome—Minnie Harrison—Foley & O'Neill—"Pretty Soft"—George Armstrong—Musical MacLarens.

FALL RIVER, MASS.

Bijou (First Half)—Basset & Bailey—Parker & Grey—"Golden Bird"—Davis & Stafford—Arthur Bernardi. (Last Half)—Claude Ranf—O'Neill Sisters—Great Howard—Barnes & Smythe—The Randalls.

HAMILTON, CAN.

Loew's—Johnson, Howard & Lizette—Ed & Lottie Ford—Katherin Miley—Misses Parker—Bob Hall—"Betting Bettys."

MONTREAL, CAN.

Loew's—Bennington & Scott—Lony Nase—Conroy & O'Donnell—Eddie Heron & Co.—Sherman, Van & Hyman—Clark's Hawaiians.

NEWARK, N. J.

Majestic (First Half)—Gertrude Rose—Slig & Lee—Chas. Gibbs—"After the Wedding"—Dunbar & Brown—Reckless Duo. (Last Half)—Alice De Garmo—Creamer, Barta & Sparling—Six Marylanders.

PROVIDENCE, R. I.

Emery (First Half)—Felix & Fisher—Bobbie Folsom—Morgan & Grey—Allman & Sykes—"New Producer." (Last Half)—Binns & Bert—Lane & Harper—"Between Showers"—Hoey & Lee—"Les Aristocrats."

TORONTO, CAN.

Yonge Street—Booth & Leander—Lowe & Sperling Sisters—Middleton & Spellmeyer—Amoros & Jeanette—Nat Carr—Kuma Four.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Notorious Delphine—Quigley & Fitzgerald—"Flirtation"—Al Noda—Moore & Rose—Aerial Patts.

CALGARY, CAN.

Pantages—"Atlantic Review"—Donovan & Lee—H. Guy Woodward & Co.—Zeno & Mandel—Alexander Bros. & Evelyn.

DENVER, COLO.

Pantages—Minetti & Sidelli—Bobby Henshaw—"Bachelor Dinner"—Wilkins & Wilkins—Prescott—The Kuehns.

EDMONTON, CAN.

Pantages—"Dancing Girl of Delhi"—Pealson & Goldie—Alex Gayden & Co.—Pat Barrett—Rose & Ellis.

GREAT FALLS, MONT.

Pantages—Coleman & Ray—"Peacock Alley"—Diana Bonnar—McConnell & Simpson—Ford & Goodrich—Gaston Palmer.

KANSAS CITY, MO.

Pantages—Cortez Trio—Rosalind—Jarvis & Harrison—The Langdons—Dixie Harris & Variety Four—Tony & George Florence.

LOS ANGELES, CAL.

Pantages—Uyeno Japs—Roscoe's Minstrels—Hope Vernon—Pat Thompson & Co.—Lee Hop & Co.—Harvey Trio.

MINNEAPOLIS, MINN.

Pantages—The Follies—Geo. M. Rosener—Leonard, Brown & Co.—Sullivan & Mason—Beeman & Anderson.

OAKLAND, CAL.

Pantages—Topsy Turvy Equestrians—John & May Burke—Anderson's Revue—Silver & Duval—The Lelands.

OGDEN, UTAH.

Pantages (Three Days)—Shriner & Herman—Goldie & Ayres—Nancy Fair—Gruber's Animals—"Song & Dance Revue"—Hilton & Lazar.

PORTLAND, ORE.

Pantages—"Cabaret DeLuxe"—Kahler Children—Hager & Goodwin—"Fall of Rheims"—Gilroy, Haynes & Montgomery—Mary Dorr.

SEATTLE, WASH.

Pantages—"Heir for a Night"—LaFrance & Kennedy—Four Moyakos—Orren & Drew—Chandler De Rose Sisters.

SPOKANE, WASH.

Pantages—Fanton's Athletes—Miller, Packer & Howard—Six Musical Nosses—Wright & Davis—Merserseau & Co.—Gordon & Gordon.

SAN FRANCISCO, CAL.

Pantages—Sinclair & Tyler—Five Metzettis—Bob Albright—Kinkaid Kilties—June Mills & Co.—Zara Carmen Trio.

SALT LAKE CITY, UTAH.

Pantages—Denis-Shawn Dancers—Owen & Moore—Lawrence Johnston & Co.—Billy King & Co.—Countess Verona—Steiner Trio.

SAN DIEGO, CAL.

Pantages—Eileen Fleury—Winston's Seals—Canfield & Cohen—"Girl at the Cigar Stand"—Homer & Dubard—Francis & Nord.

TACOMA, WASH.

Pantages—Early & Laight—Grew-Pates & Co.—Frank Morrell—Degnon & Clifton—Wedding Bells.

VICTORIA, CAN.

Pantages—Gangler's Dogs—Low Wilson—"The Nation's Peril"—Fisher & Gilmore—Mary Norman.

VANCOUVER, CAN.

Pantages—Madison & Winchester—Elizabeth Cutty—Jos. Byron Totten & Co.—Belleclair Bros.—Singer's Midgets—LaFollette Trio.

WINNIPEG, CAN.

Pantages—"Over There"—Simpson & Dean—Herbert Lloyd & Co.—Sol Berns—Three Gibson Girls.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Rambler Sisters—Ash & Shaw—Tom Brown's Blackface Review. (Last Half)—Kane & Leonard—Kalaluhi's Hawaiian Entertainers.

Poli (First Half)—Dewitt, Young & Sister—Holden & Harron—Amoros Sisters—Rucker & Winfred—"Century Review." (Last Half)—Lord & Fuller—Dick Staley—Weber & Elliott—Potter & Hartwell.

HARTFORD, CONN.

Palace (First Half)—Marguerite & Hanely—Kane & Leonard—Dick Staley (Last Half)—Charlie Semon.

Poli (First Half)—Lord & Fuller—Frank Frank—McDevitt, Kelly & Lucey—Lane & Platt—Seabury & Shaw. (Last Half)—Allanson—Jack Rose & Co.

NEW HAVEN, CONN.

Bijou (First Half)—Allanson—Sterling & Chapman—Mexican Romance—Klein Bros.—Kalaluhi's Hawaiian Entertainers. (Last Half)—Rambler Sisters—Tom Brown's Blackface Review.

Palace (First Half)—Potter & Hartwell—Dewolf Girls—Weber & Elliott. (Last Half)—Dewitt, Young & Sister—Holden & Harron—Harold Selman & Co.—Demarest & Doll—Rucker & Winifred—"Century Review."

SCRANTON, PA.

Poli (First Half)—Stanley Gallini & Co.—Shrapnel Dodgers—Heider & Burns—Three Balzar Sisters. (Last Half)—Two Stars—Greater City Four—Jazz Nightmare.

SPRINGFIELD, MASS.

Palace (First Half)—Martini & Maximillion—Curry & Graham—Porter J. White & Co.—International Four—Rita Mario's Orchestra. (Last Half)—Three Rossaires—Ray & Pagana—McDevitt, Kelly & Luce—"Mexican Romance"—Miller & Lyle—Seabury & Shaw.

WILKES-BARRE, PA.

Poli (First Half)—Two Stars—Greater City Four—"Jazz Nightmare." (Last Half)—Stanley Gallini & Co.—"Shrapnel Dodgers"—Heider & Burns—Three Balzar Sisters.

WATERBURY, CONN.

Poli (First Half)—Three Rossaires—Three Kelos—Jack Rose & Co.—Harold Selman & Co.—Charlie Semon. (Last Half)—Marguerite & Hanley—Sterling & Chapman—Rita Mario's Orchestra—Lane & Plant—International Four—The Valdares.

WORCESTER, MASS.

Poli (First Half)—Ray & Pagana—Demarest & Doll—Mlle Borees Celebrities. (Last Half)—Three Kelos.

Plaza (First Half)—Rose & Moon—Lawrence Brooks & Co.—Miller & Lyle. (Last Half)—Curry & Graham—Robert Henry Hodge & Co.—Ash & Shaw.

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—Story & Clark—The Brads. (Last Half)—Wood's Animals—Moran & Wiser.

ANACONDA, MONT.

Blue Bird (Apr. 14)—Frank Colby & Co.—Weir, Temple & Dacey—Otto Koerner & Co.—Three Moriarty Girls—Murphy & Lachmar—Steve Steven Trio. (Apr. 17)—Carlotta—Dinaldo Duo—Brown & Jackson—Four Seasons—Knight's Roosters—Craig & Meeker.

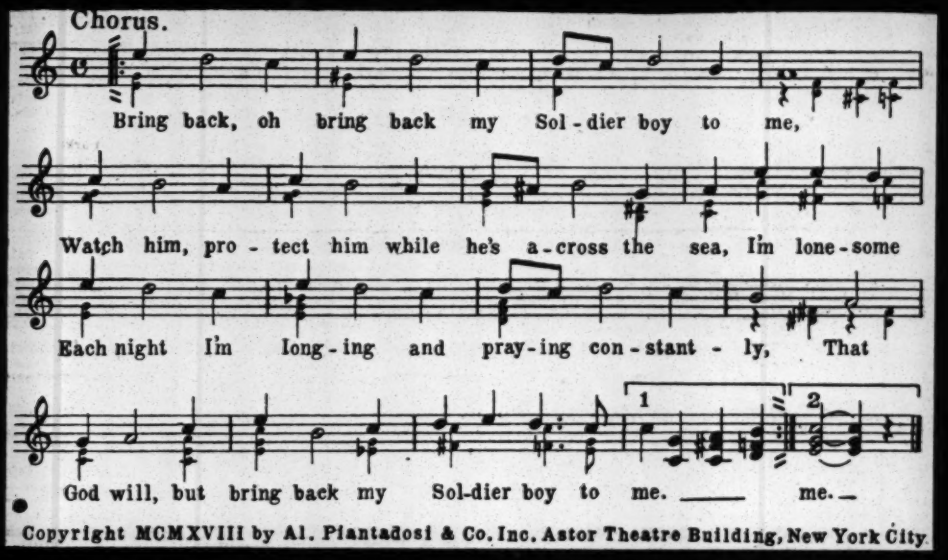
BLOOMINGTON, IND.

Majestic (First Half)—Evelyn & Dolly—Jones

(Continued on pages 23 and 23.)

THE SENSATION OF THE WEST

BRING BACK MY SOLDIER BOY TO ME


Chorus.
Bring back, oh bring back my Sol-dier boy to me,
Watch him, pro-tect him while he's a-cross the sea, I'm lone-some
Each night I'm long-ing and pray-ing con-stant-ly, That
1
2
God will, but bring back my Sol-dier boy to me. me.
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Performers:—Are You Looking for Comedy Songs? Here They Are

"I'm Making a Study of the Beautiful Girls and I'm Still in My A. B. C's."
Eddie Cantor's big song success in "Ziegfeld's Follies"

"I'm Not Saying A Word But I'm Having A Wonderful Time"

"I'd Rather Be An Old Time Cave Man Than A Wild Man Of To-day"
Better than "Wild Women"

"You May Be A Doggone Dangerous Girl, But I'm A Desperate Guy"

Watch for future announcements of our two new ballads
"BELGIUM DRY YOUR TEARS" and "OH, MOON OF THE SUMMER'S NIGHT"

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ROUTE LIST

Routes Must Reach This Office Not Later Than Saturday

DRAMATIC AND MUSICAL

"April"—Punch & Judy, N. Y., indef.
"An American Ace"—Casino, New York, indef.
Adams, Maude—Joliet, Ill., 10; Milwaukee, Wis., 11-13; Baraboo, 15; Madison, 16.
Anglin, Margaret—Chicago, indef.
"Army with Banners"—De Vieaux, Columbier, N. Y., indef.
"Business Before Pleasure"—Eltinge, N. Y., indef.
Barrymore, Ethel—Empire, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
"Chu Chin Chow"—Century, N. Y., indef.
"Cure for Curables"—39th St., N. Y., indef.
"Cheating Cheaters"—Park Sq., Boston, indef.
"Copperhead, The"—Shubert, N. Y., indef.
Carter, The, Magician—Belmont, N. Y., indef.
"Cohan Revue"—Colonial, Boston, 1-20.
"Country Cousin"—Hollis, Boston, indef.
"Doing Our Bit"—Chestnut St. Opera House, Phila., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Friendly Enemies"—Wood's, Chicago, indef.
"Flo-Flo"—Cort, N. Y., indef.
"Fountain of Youth"—Henry Miller's, N. Y., indef.
"Fancy Free"—Astor, N. Y., indef.
"Going Up"—Liberty, N. Y., indef.
"Girl from Broadway"—Melford, Sask., 10; Beatty, 11; Prince Albert, 12; Shallbrook, 13; Cloufert, 15; Polworth, 16.
"Getting Together"—Majestic, Boston, 8-13.
"Gay Lord Quex"—Princess, Chicago, 8-13.
"General Post"—
"Happiness"—Criterion, N. Y., indef.
"Human Soul, The"—San Francisco, Cal., 8-13.
"Hitchy-Koo"—Colonial, Chicago, indef.
"Her Country"—Harris, N. Y., indef.
"Hamilton"—Loew's 7th Ave., N. Y., 8-13.
"Irish Cinderella"—Corning, N. Y., 10; Bath, 11; Sayre, 12; Pittston, Pa., 13; Wilkes-Barre, 15; Oswego, N. Y., 16.
"Imaginary Invalid"—Illinois, Chicago, 8-13.
Ikey & Abey—Punxsutawney, Pa., 10; Houtzdale, 11; Phillipsburg, 12; Barnesboro, 13.
"Jack o' Lantern"—Globe, N. Y., indef.
"King, The"—Tremont, Boston, 1-20.
Kellard, John E., Cleveland, O., 7-14.
"Keep Her Smiling"—Walker, Boston, indef.
"Lombardi, Ltd."—Morosco, N. Y., indef.
"Lilac Time"—Cohan's Grand, Chicago, indef.
"Little Teacher, The"—Playhouse, N. Y., indef.
"Leave It to Jane"—La Salle, Chicago, indef.
"Love's Lightning"—Fulton, N. Y., 8-13.
Lauder, Harry—Forrest, Phila., 8-13.
"Laughter of Fools"—National, Washington, D. C., 7-13.
"Master, The"—Broad, Phila., 8-13.
"Maytime"—Studebaker, Chicago, indef.
Mantell, Robt., Co.—San Francisco, Cal., 8-13.
"Man Who Came Back"—Plymouth, Boston, indef.
"Maytime"—44th St., N. Y., indef.
"Man Who Came Back"—Adelphi, Phila., indef.
"Man Who Stayed at Home"—48th St., N. Y., indef.
"Nancy Lee"—Hudson, N. Y., indef.
Nazimova—Plymouth, N. Y., indef.
"Nothing but the Truth"—Standard, N. Y., 8-13.
"Naughty Wife, The"—Cort, Chicago, indef.
"Oh, Lady, Lady"—Princess, N. Y., indef.
"Oh, Boy"—Lyric, Phila., indef.
"Oh, Look"—Vanderbilt, N. Y., indef.
"Over the Top"—Garrick, Chicago, 8-13.
"One Girl's Experience"—Parsons, W. Va., 10; Philipi, 11.
Elkins, 12; Rowlesburg, 13; Thomas, 15; Buckhannon, 16.
"Pair of Petticoats"—44th St. Roof Theatre, indef.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly with a Past"—Belasco, N. Y., indef.
"Riviera Girl"—Blackstone, Chicago, 8-13.
"Rambler Rose" (Chas. Frohman, mgr.), Lexington, Ky., 10; Louisville, Ky., 11-13; Ft. Wayne, Ind., 15; Lima, O., 16.
"Rainbow Girl, The"—New Amsterdam, N. Y., indef.
Skinner, Otis (Chas. Frohman, mgr.)—Oakland, Cal., 10; San Jose, 11; Stockton, 12; Sacramento, 13; Medford, Ore., 15; Eugene, 16.
"Seventeen"—Booth, N. Y., indef.
"Sinbad"—Winter Garden, N. Y., indef.
"Seven Day Leave"—Park, N. Y., indef.
"Sick-A-Bed"—Gaiety, N. Y., indef.
"Squab Farm"—Bijou, N. Y., indef.
"Tailor Made Man"—Cohan & Harris, N. Y., indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Toot-Toot"—Cohan, N. Y., 8-13.
"Uncle Tom's Cabin"—Cleveland, O., 8-13.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry?"—Shubert, Bklyn., 8-13.
"Yes or No"—Longacre, N. Y., indef.
"When Dreams Come True"—Camp Gordon, Ga., 7-10; Atlanta, 11; Athens, 12; Augusta, 13; Greenville, 15; Columbia, S. C., 16-17.
"Woman of the Future"—Montauk, Bklyn, 8-13.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Apdell Stock Co.—Orpheum, York, Pa.; indef.
Alba Players—New Empire, Montreal, Can.
Baker Stock Co.—Portland, Ore., indef.
Ball, Jack, Stock Co.—
Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
Bishop Players—Oakland, Cal., indef.
Bonstelle, Jessie, Stock Co.—Academy Northampton, Mass.
Cutter Stock Co.—Carthage, N. Y., 8-13.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theater Stock Co. (Ed. Rowland)—Chicago, indef.
Comican Players—Bayonne, N. J., indef.
Coal Stock Co.—Music Hall, Akron, O.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Crescent Players—Crescent, Brooklyn, N. Y., indef.
Chicago Stock Co., Vineland, N. J., 8-13.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwigat, Albert, Players (J. S. McLaughlin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Day, Elizabeth, Players—Sharon, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchill Stock—Des Moines, Ia., indef.
Fielder, Frank, Stock—Mozart, Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn Stock—Detroit, Mich, indef.
Guy Stock Co.—Jefferson, Auburn, N. Y.
Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.
Henderson, Richard, Stock Co.—
Jewett, Henry, Players—Copley, Boston, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Keith Stock—Providence, R. I.
Keith Stock—Hudson, Union Hill, N. J.
La Salle Stock—Orpheum, Phila., indef.
Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lilley, Ed. Clark, Stock—Samuel's, O. H. Jamestown, N. Y.
Levy, Robt.—Washington, D. C., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Leventhal, J., Stock Co.—Strand, Hoboken, N. J.
Liberty Stock Co.—Ridgefield Park, N. J., indef.
Moses & Johnson Stock—Paterson, N. J., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
O'Harra-Warren-Hathaway—Brockton, indef.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players (Harry Wallace, mgr.)—Columbia, Grand Rapids, Mich., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Oliver, Lincoln, Nebr., indef.
Oliver, Otis, Players (E. S. Mitchell, mgr.)—Palace, Moline, Ill., indef.
Poli Stock—Bridgeport, Conn.
Poli Stock—Poli's Hartford, Conn., indef.
Phelan, E. V.—Auditorium, Lynn, Mass., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Pitt, Chas. D., Stock Co.—Reading, Pa.
Peck, Geo.—Opera House, Rockford, Ill.
Pickert Sisters Stock Co.—Kinston, N. C., 8-13.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Somerville Theatre Players — Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co.—Haverhill, Mass., indef.
Sned-E-Kerr Co.—Salem, Ore., indef.
Sutphen, C. J., Stock Co.—Boyd's, Omaha, Nebr.
Southwell-Morjer Stock—
United Southern Stock Co.—Wilmington, N. C., 8-13.
Williams, Ed., Stock—Orpheum, Elkhart, Ind.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Col.
Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwam Stock Co.—Wigwam, San Francisco, indef.
Williams Stock Co.—Lumbertown, N. C., 8-14.
Young, Pearl, Players (Bill Buhler)—Endicott, N. Y., indef.

INTERNATIONAL CIRCUIT

For Week Beginning April 7

"Mrs. Wiggs of the Cabbage Patch"—Pittsburgh.
"Ten Nights in a Bar Room"—Indianapolis.
Thurston—Walnut, Philadelphia.
"Uncle Tom's Cabin"—Detroit.
"Unmarried Mother, The"—St. Louis.

ARMY CAMP CIRCUIT

Week of April 15th.

Camp Custer, Mich. (E. W. Fuller), "The Volunteer."
Camp Devens, Mass. (Maurice Greet), "Twin Beds."
Camp Dix, N. J. (W. O. Wheeler), "Here Comes the Bride."
Camp Dodge, Ia. (Julian Anhalt), Liberty Comedy Co.
Camp Funston, Kans. (Not Known), "Furs and Frills."
Camp Gordon, Ga. (Percy Weadon), "Very Good Eddie."
Camp Grant, Ill. (Geo. J. Breinig), "Flora Bella."
Camp Jackson, S. C. (John F. Farrell), "Turn to the Right."
Camp Lee, Va. (C. D. Jaconson), Vaudeville.
Camp Lewis, Wash. (E. W. Braden), Orpheum, Vaudeville.
Camp Meade, Md. (Charles E. Barton), "Have a Heart."
Camp Merritt, N. J. (Harry C. Blaney), "Follow Me."
Camp Pike, Ark. (H. H. Winchell), "The Beauty Shop."
Camp Sherman, O. (Frank J. Lea), Al Fells Minstrels.
Camp Sheridan, Ala. (Lieut. Gavin Harris), "Nothing but the Truth."
Camp Taylor, Ky. (Aubrey Stauffer), Boxing Contest.
Camp Upton, L. I. (George H. Miller), "La Follette."

BURLESQUE

Columbia Wheel

Al. Reeves—Grand, Hartford, Conn., 8-13; Jacques, Waterbury, 15-20.
Ben Welch—Open, 8-13; Orpheum, Paterson, 15-20.
Best Show in Town—Palace, Baltimore, 8-13; Gayety, Washington, 15-20.
Bowery—Bastable, Syracuse, 8-10; Lumberg, Utica, 11-13; Gayety, Montreal, Can., 15-20.
Burlesque Revue—Gayety, Montreal, Can., Empire, Albany, 15-20.
Burlesque Wonder Show—Empire, Albany, N. Y., 8-13; Gayety, Boston, 15-20.
Bon Tons—Gayety, Buffalo, N. Y., 8-13; Corinthian, Rochester, 15-20.
Behman Show—Olympic, Cincinnati, 8-13; Star and Garter, Chicago, 15-20.
Broadway Frolics—Colonial, Providence, 8-13; Casino, Boston, 15-20.
Bostonians—Gayety, Pittsburgh, 8-13; Star, Cleveland, 15-20.
Follies of the Day—Gayety, Kansas City, 8-13; Gayety, St. Louis, 15-20.
Puss Puss—Hurtig & Seamon's, New York, 8-13; open, 15-20; Orpheum, Paterson, 22-27.
Roseland Girls—Empire, Brooklyn, 8-13; Park, Bridgeport, 18-20.
Rose Sydell's—Majestic, Jersey City, 8-13; People's, Philadelphia, 15-20.
Step Lively—Lyric, Dayton, 8-13; Olympic, Cincinnati, 15-20.
Star and Garter—Gayety, Omaha, Neb., 6-12; Gayety, Kansas City, 15-20.
Sporting Widows—Corinthian, Rochester, 8-13; Bastable, Syracuse, N. Y., 15-20.
Social Maids—Casino, Brooklyn, 8-13; Empire, Newark, 15-20.
Sight Seers—Cohan's Newburg, N. Y., 11-13; Miner's Bronx, New York, 15-20.
Sam Sidman—Gayety, Boston, 8-13; Grand, Hartford, Conn., 15-20.
Spiegel's Review—Casino, Boston, 8-13; Columbia, New York, 15-20.
Some Show—Columbia, Chicago, 8-13; Berchell, Des Moines, Iowa, 14-18.
Twentieth Century Maids—Orpheum, Paterson, 8-13; Majestic, Jersey City, 15-20.
Watson's Beef Trust—Gayety, Washington, 8-13; Gayety, Pittsburgh, 15-20.
Golden Crooks—People's, Philadelphia, 8-13; Palace, Baltimore, 15-20.
Hello America—Jacques, Waterbury, Conn., 8-13; Cohan's, Newburgh, 18-20.
Harry Hastings—Star and Garter, Chicago, 8-13; Gayety, Detroit, 15-20.
Hip, Hip, Hoorah—Star, Cleveland, 8-13; Empire, Toledo, 15-20.
Hawe, Sam—Berchell, Des Moines, Ia., 7-10; Gayety, Omaha, 13-19.
Irwin's Big Show—Gayety, Toronto, 8-13; Gayety, Buffalo, 15-20.
Liberty Girls—Gayety, St. Louis, 8-13; Columbia, Chicago, 15-20.
Majestic—Miner's Bronx, New York, 8-13; Empire, Brooklyn, 15-20.
Merry Rounders—Empire, Newark, 8-13; Casino, Philadelphia, 15-20.
Million $ Dolls—Park, Bridgeport, 11-13; Colonial, Providence, 15-20.
Mollie Williams—Gayety, Detroit, 8-13; Gayety, Toronto, Ont., 15-20.
Marion's, Dave—Casino, Philadelphia, 8-13; Hurtig & Seamon's, New York, 15-20.
Maids of America—Columbia, New York, 8-13; Casino, Brooklyn, 15-20.
Oh, Girl—Empire, Toledo, 8-13; Lyric Dayton, 15-20.

American Wheel

American—Trocadero, Philadelphia, 8-13; South Bethlehem, 15; Easton, 16; Wilkes-Barre, 17-20.
Army and Navy Girls—Englewood, Chicago, 8-13; Empire, Chicago, 15-20.
Aviators—Howard, Boston, 8-13; Manchester, 15-16; Worcester, 18-20.
Auto Girls—Star, St. Paul, 8-13; Duluth, 14; open, 15-20; Century, Kansas City, 22-27.
Broadway Belles—Lyceum, Columbus, 8-13; Akron, O., 18-20.
Biff, Bing, Bang—Niagara Falls, 11-13; Garden, Buffalo, N. Y., 15-20.
Cabaret Girls—Majestic, Indianapolis, 8-13; Terre Haute, Ind., 14; open, 15-20; Lyceum, Columbus, 22-27.
Charming Widows—Century, Kansas City, 8-13; Standard, St. Louis, Mo., 15-20.
Darlings of Paris—Amsterdam, N. Y., 8; Hudson, Schenectady, 11-13; Holyoke, Mass., 15; Springfield, 18-20.
Follies of Pleasure—Empire, Chicago, 8-13; Fort Wayne, 14; Majestic, Indianapolis, 15-20.
Forty Thieves—Savoy, Hamilton, Can., 8-13; Cadillac, Detroit, 15-20.
French Frolics—Open, 8-13; Lyceum, Columbus, O., 15-20.
Gay Morning Glories—South Bethlehem, 8; Easton, 9; Wilkes-Barre, 10-13; Empire, Hoboken, 15-20.
Grown Up Babies—Olympic, New York, 8-13; Trocadero, Philadelphia, 15-20.
Girls from Follies—Empire, Hoboken, 8-13; Star, Brooklyn, 15-20.
Girls from Joyland—Gayety, Baltimore, 8-13, Gayety, Philadelphia, 15-20.
Girls from Happyland—Star, Toronto, Can., 8-13; Savoy, Hamilton, Can., 15-20.
Hello Girls—Standard, St. Louis, 8-13; Englewood, Chicago, 15-20.
Innocent Maids—Oil City, Pa., 11; Beaver Falls, 12; Newcastle, 13; Victoria, Pittsburgh, 15-20.
Jolly Girls—Gayety, Chicago, 8-13; Gayety, Milwaukee, 15-20.
Lid Lifters—Park, Manchester, N. H., 8-9; Worcester, Mass., 10-13; Olympic, New York, 15-20.
Lady Buccaneers—Garden, Buffalo, 8-13; Star, Toronto, Ont., 15-20.
Mischief Makers—Empire, Cleveland, 8-13; Erie, Pa., 15; Dunkirk, 16; Salamanca, 17; Oil City, 18; Beaver Falls, 19; Newcastle, 20.
Military Maids—Majestic, Scranton, 8-13; Binghamton, N. Y., 15; Oswego, 16; Oneida, 17; Niagara Falls, 18-20.
Monte Carlo Girls—Akron, O., 11-13; Empire, Cleveland, 15-20.
Mile-a-Minute Girls—Gayety, Milwaukee, 8-13; Gayety, Minneapolis, 15-20.
Orientals—Star, Brooklyn, 8-13; Gayety, Brooklyn, 15-20.
Pacemakers—Open, 8-13; Century, Kansas City, 15-20.
Pat White—Gayety, Philadelphia, 8-13; Majestic, Scranton, 15-20.
Parisian Flirts—Cadillac, Detroit, 8-13; Gayety, Chicago, 15-20.
Review of 1918—Gayety, Minneapolis, 8-13; Star, St. Paul, 15-20.
Record Breakers — Penn Circuit, 8-13; Wrightstown, N. J., 15-20.
Social Follies—Victoria, Pittsburgh, 8-13; Penn Circuit, 15-20.
Some Babies—Wrightstown, N. J., 10-13; Gayety, Baltimore, 15-20.
Speedway Girls—Springfield, 11-13; Howard, Boston, 15-20.
Tempters—Gayety, Brooklyn, 8-13; Amsterdam, N. Y., 15; Hudson, Schenectady, 18-20.

Penn Circuit

Monday—McKeesport, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.
Saturday—Reading, Pa.

MINSTRELS

Fields, Al G. Minstrels—Quincy, Ill., 10; Hannibal, Mo., 11; Jacksonville, Ill., 12.
Hill, Gus, Minstrels—Kingston, Ont., 10; Brockville, 11; Ottawa, 12-13; Plattsburgh, N. Y., 15; Burlington, Vt., 16.
O'Brien, Neil, Minstrels—Charlotte, N. C., 10; Raleigh, N. C., 11; Petersburg, Va., 12; Norfolk, 13; End of Season.

TABLOIDS

De Voss, Flora & Co. (J. B. Rotnour, mgr.)—Hebron, Ill., 10; Woodstock, 11-12-13.
"Hip-Hip Hooray Girls"—Sapulpa, Okla., 7-13.
"Ketts' Musical Comedy Revue"—Orpheum, Grand Rapids, Mich., indef.
Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
Rose City Musical Stock—Kempner, Little Rock, Ark., indef.
"Tip Top Merry Makers"—Youngston, O., 8-13.

CIRCUS AND CARNIVAL

Barnum & Bailey, 8-22.
Campbell United Shows—Penca City, Okla., 8-13.
Sell's Floto—Silver City, N. M., 10; Deming, 11; Douglas, Ariz., 12; Bisbee, 13; Benson, 14; Miami, 15; Globe, 16.

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Sung and endorsed at the Palace Theatre, New York, at the Tuesday morning meeting, under the auspices of the Allied Theatrical Committee, by direction of Mr. E. F. ALBEE, Chairman.

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31 South 9th Street, Philadelphia 906 Market Street, San Francisco

VAUDEVILLE BILLS

(Continued from page 19)

& Jones—Bison City Four—College Quintette. (Last Half)—Mack & Lane—"The Fountain of Love"—Judson Cole—Three Jordan Girls.

BELLEVILLE, ILL.

Washington (First Half)—Mahoney & Rogers—Peerless Trio—"Oldtime Darkies." (Last Half)—Julia Edwards—Eldridge, Barlow & Eldridge—Walker & Blackburn.

BILLINGS, MONT.

Babcock (Apr. 18)—Bell & Gray—Collins & Willmott—Mr. & Mrs. Wm. O'Clare—DePace Opera Co.—Romano—Gabby Bros. & Clark. (Apr. 21-22)—Hill & Burtina—Gertie De Milt—De Lea & Orma—Saxon Trio—Clarence Wilbur—"Cheyenne Days."

BUTTE, MONT.

Peoples Hippodrome (Apr. 14-16)—Carlotta—Rinaldo Duo—Brown & Jackson—Four Seasons—Craig & Meeker—Knight's Roosters. (Apr. 18-20)—Earl Girdeller & Co.—Three Tivoli Girls—Johnson & Dean Revue—Davis & Moore—Work & Keet—Ruth Howell Trio.

CHAMPAIGN, ILL.

Orpheum (First Half)—Arthur Swain's Pets—Judson Cole—"Dreamland"—Creighton, Belmont & Creighton—Fern, Richelieu & Fern. (Last Half)—Evelyn & Dolly—Johnson Bros. & Johnson—Princess Kalama—Smith & Kaufman—Buch Bros.

CAMP FUNSTON, KAN.

Funston (First Half)—The Bimbos—Davis & Walker—Bruce Duffett & Co.—Oscar Lorraine—Ross Bros. (Last Half)—Geo. & May Le Fevre—Fred & Mae Waddell—Alice Nelson & Co.—Stanley & Gold—The Honey Bees.

CHICAGO, ILL.

Lincoln (First Half)—Hayatake Bros.—Marshall Montgomery—Maidie DeLong—John Robinson's Military Elephants. (Last Half)—Rawson & Claire—Wanser & Palmer.

American (First Half)—Mabel & Johnny Dove—"A Fireside Reverie"—Rosalie Lee—Hill Tivoli Girls & Hill. (Last Half)—The Spudtown Band—Van & Vernon.

Kedzie (First Half)—Wm. DeHollis & Co.—Fagg & White—Angel & Fuller—Norwood & Hall—"Zig Zag Revue." (Last Half)—Ioleen Sisters—"Oldtime Darkies"—Tom Edwards & Co.—Arthur Deagon—Victor & Columbia.

CEDAR RAPIDS, IOWA.

Majestic (First Half)—Burke & Broderick—Harvey Devore Trio—"After the Party"—"Quakertown to Broadway"—Three Bartos. (Last Half)—Three Kawanas—Bruce Morgan & Betty—Wheeler & Potter—Wyatt Lads and Lassies—"Makers of History."

CHEYENNE, WYO.

Atlas (Apr. 16-17)—Irving & Montrose—Warren & Wade—Marcelle—Kimball & Kenneth—Three Haigs. (Apr. 20-21)—Gibson & Hall)—Robert & Robert—Victoria Four—Oliver Severn Trio.

DECATUR, ILL.

Empress (First Half)—"Tick Tock Girl." (Last Half)—Arthur Swain's Pets—Ray & Fay—"Don't Lie to Mama"—Bison City Four—Fern, Richelieu & Fern.

DULUTH, MINN.

New Grand (First Half)—Newkirk & Rowner Girl—Moran & Dale—Boyle & Patsy—"Cycle of Mirth." (Last Half)—Three Melvin Bros.—Le Rey & Mabel Hart—Mattie Choate & Co.—Ray Snow & Co.—"Electrical Venus."

DAVENPORT, IOWA.

Columbia (First Half)—Lew Huff—Jack Wyatt—George & Paul Hickman—"Makers of History." (Last Half)—Joe Barton—Tally & Harty—"Money or Your Life"—The Dobertys—Hoosier Girls.

DENVER, COLO.

Empress (Apr. 14-17)—Willie Karbe—Mantelle & Warden—Mr. & Mrs. Wm. O'Clare—Marston & Manley—Carson Bros. (Apr. 18-20)—Wright & Earl—Lewellyn & Stanley—"Tate's Motoring"—Arthur & Leah Belle—The Pelmars.

EVANSVILLE, IND.

New Grand (First Half)—Alvares Duo—Three Misses Weston—Edyth & Eddie Adair—Four Buttercups—"No Man's Land." (Last Half)—Aerial Bartletts—Raines & Goodrich—Maryland Singers—Dale & Burch—Kluting's Entertainers.

EAST ST. LOUIS, ILL.

Erbers (First Half)—Julia Edwards—"Don't Lie to Mama"—Marshall & Covert—Moran & Wiser. (Last Half)—Skating Venuses—Fay & Jack Smith—Chas. Wilson—Sam Liebert & Co.

FT. WILLIAM, CAN.

Orpheum (First Half)—Frontier Trio—Mack & Dean—Archie Nicholson Trio—Four Earls. (Last Half)—Newkirk & Horn Girls—Moran & Dale—Boyle & Patsy.

FREMONT, NEB.

Wall (Last Half)—Howe, Barlow & Singer—The Amblers—Inri & Dolly.

FORT COLLINS, COLO.

Empress (Apr. 17)—Wright & Earl—Lewellyn & Stanley—"Tate's Motoring"—Arthur & Leah Belle—The Pelmars. (Apr. 20)—Irving & Montrose—Warren & Wade—Marcelle—Kimball & Kenneth—Three Haigs.

GREEN BAY, WIS.

Orpheum (Last Half)—Nadge—Boothby & Everdeen—Marshall Montgomery & Co.—Hill, Tivoli Girls & Hill.

GRAND FORKS, N. D.

Grand (Last Half)—Aerial Butters—Clover Leaf Trio—Five Merry Maids.

GALESBURG, ILL.

Orpheum (Last Half)—Paul Petching & Co.—Jones & Jones—Norwood & Hall—Four Bards.

GREAT FALLS, MONT.

Palace (Apr. 13-14)—Earl Girdeller & Co.—Three Tivoli Girls—Johnson & Dean Revue—Davis & Moore—Work & Keet—Ruth Howell Trio. (Apr. 18)—Greeno & Platt—Glenna—Earl & Curtis—"Lincoln of the U. S. A."—Frank Terry—Ching Ling Hee Troupe.

IOWA CITY, IOWA.

Englert (First Half)—Walker & Texas—Jane Kane—Hahn, Weller & Mantz—"Electrical Venus." (Last Half)—Two Southern Girls—"Tango Shoes"—Arnold Trio.

JOLIET, ILL.

Orpheum (Last Half)—Fiske & Fallon—"Miss America"—Silber & North—Lohse & Sterling.

LINCOLN, NEB.

Lyric (First Half)—Southern Girls. (Last Half)—Rector, Weber & Talbot.

LA JUNTA, COLO.

Rourke (Apr. 15)—Willie Karbe—Mantelle & Warden—Mr. & Mrs. Sidney Payne—Marston & Manley—Carson Bros.

MADISON, WIS.

Orpheum (First Half)—"Sunnyside of Broadway." (Last Half)—Sigsbee's Dogs—Bera Sabina & Co.—Ward & Raymond—"All for Democracy."

MILWAUKEE, WIS.

Palace (First Half)—Nadge—Boothby & Everdeen—Link & Robinson—"All for Democracy"—Travilla Bros & Seal. (Last Half)—Carl McCullough—Shaw & Campbell—Max Bloom.

MINNEAPOLIS, MINN.

New Palace—Myrle & Delmar—Rice & Francis—"Meadow Brook Lane"—Charles & Madeline Dunbar—Marmein Sisters.

New Grand—Charles Weber—Herman & Hanley—"Mary's Day Out"—Morley-McCarthy Sisters—Philipino Sextette.

NORTH YAKIMA, WASH.

Empire (Apr. 14-15)—Artois Bros.—Three Shannons—Holmes & Holliston—Kabin & Eugene—Wilson & Wilson—Bert Shepherd. (Apr. 19-20)—Willie Missem & Co.—Connors & Edna—Lewis & Raymond—Willis Hall & Co.—Billy Brown—Tiny May Circus.

OSHKOSH, WIS.

Grand Opera House (Last Half)—Violet & Charles—Stanley & Williams—Hays & Neal—Chase & LaTour—Wm. DeHollis & Co.

OMAHA, NEB.

Brandeis (First Half)—Orr & Hagen—Hampton & Hampton—Adanac Trio—Tally & Harty. (Last Half)—Adonis & Dog—Adolpho—"Oh Girlie"—Bernard & Meyers—Wilton Sisters—Ellis Nowlan Troupe.

Empress (First Half)—Dublin Girls—"Money or Your Life"—Rector, Weber & Talbot—De Kock Troupe. (Last Half)—Kartelli—Black & O'Donnell—Sadie Sherman—Great Santell & Co.

OAKLAND, CAL.

Hippodrome (Apr. 14-16)—The Morenos—Richards & Warde—Chapin & Lewis—American Minstrel Maids—Vera Berliner—Norris' Animals. (Apr. 17-20)—Toki Murata—Billy & Ada White—Ardell & Tracy—Campus Girls—Packard Trio—Norman Bros.

PEORIA, ILL.

Orpheum (First Half)—Bush Bros.—Peggy Brooks—"The Fountain of Love"—Wanser & Palmer—Four Bards. (Last Half)—Evelyn & Dolly—Mahoney & Rogers—Sully Family—Newhoff & Phelps—Robinson's Elephants.

PORTLAND, ORE.

Hippodrome (Apr. 14-17)—Kennedy & Nelson—De Leer—Gaynell Everett & Co.—"Sea Rovers"—Payton & Hickey—Dunedin Duo. (Apr. 18-20)—The Larneds—Clay & Robinson—Wright & Walker—Bailey Koerner & Co.—Flo Adler—Delton, Mareena & Delton.

PUEBLO, COLO.

Princess (Apr. 19-20)—Willie Karbe—Mantelle & Warden—Mr. & Mrs. Wm. O'Clare—Marston & Manley—Garson Bros. (Apr. 21-22)—Wright & Earl—Lewellyn & Stanley—"Tate's Motoring"—Arthur & Leah Belle—The Pelmars.

PROVO, UTAH.

Columbia (Apr. 17)—Taisei & Yoshi—Neville & Brock—"The Mayor & the Manicure"—Winchester & Claire—Three Lordons. (Apr. 20)—The Vernons—Johnny & Wise—Dorothy Lamb & Co.—Homburg & Lee—Alma & Co.

REGINA, CAN.

Regina (Last Half)—Daly & Berlew—Hiller & Rainey—Hoosier Trio—Petit Troupe.

ROCKFORD, ILL.

New Palace (First Half)—Sigsbee's Dogs—Fiske & Fallon—Vera Sabina & Co.—Ward & Raymond—Hoosier Girls. (Last Half)—Lew Huff—"Zig Zag Girls"—Creighton, Belmont & Creighton—Travilla Bros. & Seal.

SIOUX CITY, IOWA.

Orpheum (First Half)—Adonis & Dog—Black & O'Donnell—Otto Bros.—"Tango Shoes"—Danny Simmons—Three Melvin Bros. (Last Half)—Walker & Texas—Dublin Girls—Rex Adams & Vera Thomas—Wellington Bros.—Emily Barrell & Co.—Three Bartos.

SASKATOON, CAN.

Empire (First Half)—Daly & Berle—Miller & Rainey—Hoosier Trio—Petit Troupe.

ST. PAUL, MINN.

New Palace (First Half)—Charles & Anna Glocker—Williams & Culver—Mattie Choate & Co.—Ray Snow & Co. (Last Half)—The Lampinis—"Little Miss Up-to-Date"—Thaleros Circus.

SPRINGFIELD, OHIO.

Majestic (First Half)—Lohse & Sterling—Ray & Fay—"In the Days of Long Ago"—Alf Ripon—Add Hoyt's Minstrels—Three Jordan Girls. (Last Half)—Story & Clark—"Tick Tock Girl."

SOUTH BEND, IND.

Orpheum (First Half)—Burdella Patterson—Charley Grapewin—Arthur Deagon—Gardner Trio. (Last Half)—Bergquist Bros.—Arthur & Grace Terry—Charley Grapewin—Angel & Fuller—Royal Gascoignes.

(Continued on page 25.)

NEW ACTS

(Continued from page 9)

BENNETT SISTERS

Theatre—*Proctor's 23rd St.*
Style—*Singing and dancing.*
Time—*Eleven minutes.*
Setting—*In one and two.*

Gladys and Kathryn Bennett are young, pretty, shapely, have fair voices and can dance. Their material is well suited to their personalities, their repertoire including songs and dance steps that are new and that excite and hold interest. And their wardrobes are fresh and pretty. Particularly is the latter true in their last number, a patriotic thing, in which their costumes are coat and bloomer affairs in the national colors.

The sisters open with a song and dance, after which one of them sings a popular war song. One then does a neat toe dance, closing with several handsprings and a "split." The other then does a butterfly dance which is pretty. A Swede song, in character dress, is then done by one of them, after which comes the closing, a patriotic number. The girls are reasonably certain of work as long as there is a demand by managers for sister singing and dancing acts.

T. D. E.

JUSTTA TRIO

Theatre—*Fifty-eighth St.*
Style—*Singing and dancing.*
Time—*Fifteen minutes.*
Setting—*One, four, special.*

This turn serves to introduce Mlle. Helena Justta, a colored dancer, and another man and woman.

They open with a syncopated number in one. Then the man introduces Mlle. Justta, who does a toe dance, using full stage. It was very well done and there should be more like it. The man then does an eccentric dance, during which he gets over a lot of nut comedy. The other woman attempts to sing a song, but fails miserably. For a close they use a triple number, during which they do some more dancing.

With the elimination of the other woman and a little speeding up, the turn would take front rank among colored acts. The man in the act has lots of personality, and is responsible for the success of the turn.

S. K.

HARRAH AND JACQUELINE

Theatre—*Eighty-first Street.*
Style—*Skating.*
Time—*Five minutes.*
Setting—*Plush background, in four.*

A man and a woman in an artistic roller skating offering makes up this act. Miss Jacqueline makes three changes of costumes, and wears some elaborate gowns. Both are graceful on the rollers, and perform some difficult feats, their best work being a dance whirl in which Harrah lifts his partner clear of the floor and swings her around on a level with his head. Harrah does two numbers by himself, one of them being a one-skate effort. The two then do three numbers together, two of them in the spot. It is a good act of its kind.

T. D. E.

SHADDOW

Theatre—*Olympic (Tryout).*
Style—*Accordionist.*
Time—*Ten minutes.*
Setting—*One.*

Shaddow plays the accordion after the fashion of Frozini, Deiro and the countless others who have preceded him into vaudeville. He is a good performer on the instrument, but at present lacks the showmanship that will come with a better acquaintance with the footlights. He opens with an operatic medley, and closes with a bunch of cleverly executed rag selections. His present make-up should be discarded, as it is too suggestive of that worn by Deiro.

H. E.

DIXIE REVUE

Theatre—*Proctor's Twenty-third Street.*
Style—*Singing and dancing.*
Time—*Twenty minutes.*
Setting—*Special, in one and two.*

This act introduces a white girl and four colored women, one of whom, though sixty years old, is almost as agile as her younger sisters. The setting is that of a cotton plantation, showing the corn pickers' cabins, cotton bushes and baskets filled with the bolls, in the foreground, and a stretch of cotton field in the background. The girl comes on in hoopskirt and other ante-bellum dress, and sings. Behind each of the baskets, in stooping posture, as if gathering the cotton, stands one of the colored women. Several solos, some quintette singing, a violin solo by one of the women, a recitation by the old woman, games and some jokes make up an offering which is pleasing. The work of the white girl and that of the older of the colored women was the best.

T. D. E.

CHIEF LITTLE ELK AND CO.

Theatre—*Flatbush.*
Style—*Singing.*
Time—*Sixteen minutes.*
Setting—*Full stage (special).*

Chief Little Elk is a Sioux Indian. The company named in the billing consists of two young girls, whose appearance would suggest that they were part Indian and part Caucasian. The chief has a good singing voice and delivers his vocal numbers in perfect English. The girls harmonize excellently. The act is well staged, carrying a special set. In addition to singing, Little Elk plays a cello solo, and gives a short illustration of the ceremonial war dance of his tribe. Several pretty light effects add considerably to the value of the concerted numbers. As a whole, the turn is an entertaining offering. The act has played throughout the West for the past three years, with great success. It should have no trouble in duplicating on the Eastern circuits.

H. E.

PROFESSOR UNDERWOOD

Theatre—*Olympic (Tryouts).*
Style—*Physical culture.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

Professor Underwood, in an announcement, states that he is fifty-eight years old. He does not look over forty-five, and he ascribes his youthful appearance to the long-continued practice of deep breathing and setting up exercises.

After a few moments of explanatory talk, he proceeds to illustrate the different movements he asserts are responsible for his admittedly remarkable state of physical development. The exercises are interesting and instructive and the occasional bits of comedy interpolated serve to give the act the necessary touch of theatricalism. For the finish he does some single and double high kicking that would do credit to a boy of eighteen. This act should make an acceptable small time number.

H. E.

JOHN F. WEBER CO.

Theatre—*Olympic (Tryout).*
Style—*Comedy sketch.*
Time—*Eighteen minutes.*
Setting—*Two.*

John F. Weber and Company present a sketch that sizes up very well as a candidate for small time honors. It is entitled "Squaring Accounts" and treats of a miserly old man who is led to a realization of the fact that money is not the only thing in life, through the worldly wisdom expressed by a little newsboy who accidentally drops into his office one day. There is quite a little sentiment in the playlet's lines and situations, and more than sufficient laughs to put it over.

H. E.

CAN YOU SING SONGS OF CLASS?

If so, you will surely appreciate singing the two best "realers" in the classy field this season.

Sung on the concert, lyceum and vaudeville stage, as well as at the better cabarets.

Try these choruses, then you will know why they are the favorites.

(CHORUS)

SING ME LOVE'S LULLABY

By DOROTHY TERRISS and THEODORE MORSE

Slowly and tenderly
Sing me love's lul-la - by, Sing me the song of
dreams, Dear - ie, where you and I
appassionato
wan - der in love - land, where love - light beams, So hold me
clos - er to your breast where my throb - bing
dim.
a tempo
heart can rest, Sing me loves lul - la -
rit.
by, Love's lul - la - by of dreams. dreams.
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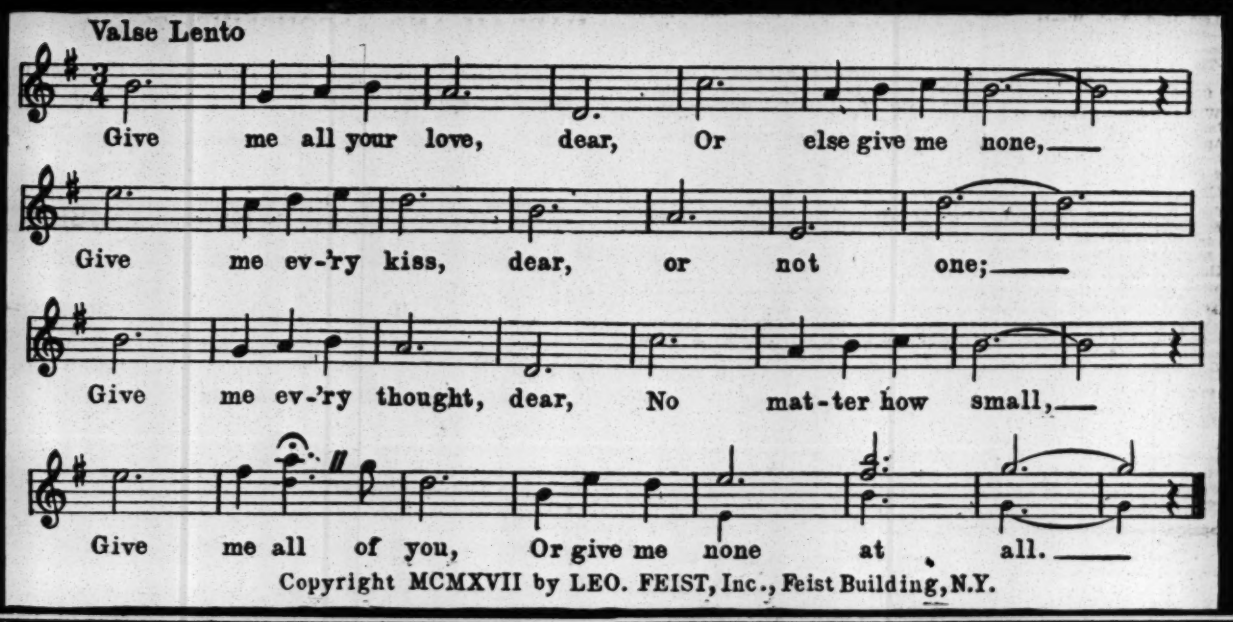
With artists of Mme. Frances Alda's calibre singing Theodore Morse's beautiful creation, "Sing Me Love's Lullaby," we have no hesitancy in recommending it to artists using high class compositions.

We also direct attention to that standard waltz song triumph "Give Me All Of You", by Earl Carroll and Milton E. Schwarzwald from the light opera "Flora Bella".

(CHORUS)

GIVE ME ALL OF YOU

By EARL CARROLL and MILTON E. SCHWARZWALD


Valse Lento
Give me all your love, dear, Or else give me none,
Give me ev-'ry kiss, dear, or not one;
Give me ev-'ry thought, dear, No mat-ter how small,
Give me all of you, Or give me none at all.
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VAUDEVILLE BILLS

(Cont.nued from pages 19 and 23)

SUPERIOR, WIS.

New Palace (First Half)—The Lininis—"Little Miss Up-to-Date"—Thaleros Circus. (Last Half)—Charles & Anna Glocker—Seven Kidding Kids—Eddie Clayton—Fulton, Mack & Fulton.

ST. LOUIS, MO.

Park (First Half)—Skating Venuses—Fay & Jack Smith—Eldridge, Barlow & Eldridge—Chas. Wilson—Princess Kalama. (Last Half)—Zylo Maids—Halley & Noble—Arthur Devoy & Co.—Neal Abel—Hoyt's Minstrels.

Grand—Clark Sisters—Lowe & DeMarle—Billie Bowman—Veronica & Hurl-Falls—Ray Conlin—Frank & Gracie Demont—Kingsbury & Munson—Rouch & McCurdy—"On the Atlantic."

Empress (First Half)—Monarch Dancing Four—Cooney Sisters—Sam Liebert & Co.—Walker & Blackburn—Wood's Animals. (Last Half)—Marshall & Covert—"In the Days of Long Ago"—"Dreamland"—Stiener Trio.

Columbia—Althoff Sisters—John A. West—Lexey & O'Connor—International Girl—Ruby Girls—"The Poolroom"—Claudia Tracy—Lazar & Dale—Tom Linton & Jungle Girls.

SACRAMENTO, CAL.

Hippodrome (Apr. 14-16)—Delavan Bros.—Van Etta & Gershon—Harry Mason & Co.—Two McCarvers—Cecile Trio—Barry, Nelson & Barry. (Apr. 17-20)—McIlhyar & Hamilton—Fox & Foxie—Little Lord Roberts—Doyle & Wright—Argo & Virginia—Gelles Troupe.

SALT LAKE CITY, UTAH.

Hippodrome (Apr. 14-17)—Gibson & Hall—Robert & Robert—Victoria Four—Oliver Severn Trio. (Apr. 18-20)—Taisei & Yoshi—Neville & Brock—"The Mayor and the Manicure"—Winchester & Claire—Three Lordones.

SAN JOSE, CAL.

Victory (Apr. 14-16)—Tokimurata—Billy & Ada White—Ardell & Tracy—Campus Girls—Packard Trio—Norman Bros. (Apr. 18-20)—Delavan Bros.—Van Etta & Gershon—Harry Mason & Co.—Two McCarvers—Cecile Trio—Barry, Nelson & Barry.

WINNIPEG, CAN.

Strand (First Half)—Aerial Butters—Williams & Culver—"Clover Leaf Trio"—Five Merry Maids. (Last Half)—Frontier Trio—Mack & Dean—Archie Nicholson Trio—Four Earls.

EVEREST UPHELD BY N. V. A.

The executive committee of the N. V. A. decided this week that Everest's Monkey act has the sole and exclusive rights to the use of certain patented apparatus used in the presentation of the same. The decision came about as the result of a complaint made by Robert Everest (Robert Raffin) that the turn known as Lipton's Monkeys (Alfred Raffin) was using a similar contrivance. A report of the committee's ruling was sent to the Vaudeville Managers' Protective Association.

AL TYLER
The Topical Tramp
U. B. O.

HELEN HARRINGTON
Singing Comedienne. Dainty Girl—Nifty Boy. Direction—Stokes & Bierbauer

CREAMER, BARTON & SPARLING
LOTS "O" PEP
DIRECTION—MANDELL & ROSE

America's Representative Comedy Acrobats
LANE & LANE
The Lunatic Tumblers Looping the Bump

IN ORIGINAL JUGGLING IDEAS
RAYMOND & GENEVA
IN VAUDEVILLE

KATHERINE & GLADYS BENNETT
THE MILLION DOLLAR KIDS
Direction—HUGHES & SMITH U. B. O. CIRCUIT

HELD OVER
By Popular Demand of Press and Public
HERMAN TIMBERG
AND
THE FIVE VIOLIN GIRLS
AT B. F. KEITH'S PALACE THEATRE FOR A SECOND WEEK
in a young musical comedy entitled
"THE VIOL-INN"
By HERMAN TIMBERG
produced under the management of
WILFRED BERRICK
AND
HERMAN TIMBERG
appearing in vaudeville under the exclusive direction of
HARRY WEBER

Two new acts now in preparation with Harry Weber

PROFESSIONAL AND VAUDEVILLE SINGERS WANTED!!!

Do Your Bit Now. Arouse Public Sentiment and Interest and

HELP BOOM THE THIRD LIBERTY LOAN DRIVE

By Singing the American Liberty Boys March Song

"Tramp, Tramp, Tramp, the Boys Are Marching To-day for Freedom, Liberty and Right," etc.

ABSOLUTELY THE BEST PATRIOTIC MARCH SONG EVER WRITTEN

Now Is the Time Your Help Is Needed. Why Not Be the First to Assist in This Great Cause?

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STOCK AND REPERTOIRE—(Continued from page 13)

"READY MONEY" HITS SOMERVILLE

SOMERVILLE, Mass., April 4.—James Montgomery's melo-dramatic farce "Ready Money," this week's offering of the Somerville Theatre Players, is one of the best liked bills of the present season. Arthur Howard as Stephan Baird is seen in what many folks term his best effort since his arrival in Somerville. Mr. Howard looks, dresses and acts the role in a thoroughly capable manner. Adelyn Bushnell as Grace runs him a close second and makes an admirable opposite. Brandon Evans, as Ives, displays a perception of the role that is thoroughly enjoyable while John M. Kline as Morgan as usual gives an excellent interpretation. Miss Fox, Miss Shirley and Miss Fielding contribute their individual talent to good effect. The other members in the cast are pleasing and as a whole "Ready Money" is worth while every moment. "50 Miles From Boston" next.

POLI MUSICAL STOCK CLOSING

WASHINGTON, D. C., April 8.—Poli's Musical Stock closes its sixteen weeks engagement next Saturday night and a week from to-night the house will open with feature photoplays. The company was organized to play a season of ten weeks but because of its success its stay was extended. Without closing the house, preparations for the presentation of pictures has been going on. A new $10,000 Moeller pipe organ has been installed and this, with an orchestra of twenty-five pieces, will furnish the music. James F. Carroll succeeds Fred G. Berger as manager and under his experienced direction Poli's Theatre will make a bid for first place in this city.

Albert Vees is organizing a stock company for the Victoria Theatre, Wheeling, W. Va., opening in April.

PLAYING ONE NIGHT STANDS

ROXTON, Tex., April 6.—The Blondin Dramatic Company is playing one night stands and doing well in this territory. It jumps into Oklahoma next week, having completed tis Texas stands for the present.

EARL HAWK ORGANIZING

PETERSBURG, Va., April 8.—The Earl Hawk Stock Company is organizing here for the coming season. Rehearsals begin next Monday.

"JONES" ACTED AT FRENCH FRONT

Clark Silvernail, who is with Base Hospital No. 10, American Expeditionary Forces, in France, recently staged "What Happened to Jones" with an all-soldier cast. The performance was a credit to all who took part.

DEMOREST DOES WELL

WASHINGTON, N. C., April 7.—The Demorest Stock Company, which is playing to good business under canvas through this territory, opens a week's engagement here to-morrow.

GETTING READY TO OPEN

WADESBORO, N. C., April 3.—The Mason-Williams Stock Company under canvas is getting ready for its summer tour with its usual good company.

SWEET SHOW OPENS IN MAY

SIOUX FALLS, April 8.—The Geo. Sweet Show will start out the middle of May, playing three-night stands. Rehearsals are set for May 1 at Storm Lake, Pa.

WARNING TO STOCK MANAGERS
OR TO WHOM IT MAY CONCERN

It has come to my notice that some certain agencies have been authorized by certain parties, who have no authorization, to release for stock my play,

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By J. Hartley Manners

I shall contest the production of, and hold legally responsible, any manager producing this play without my written consent

OLIVER MOROSCO.

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Good-Bye Camp Taylor—The Rainbow Lads—The 101st Regiment—A Soldiers Mother—We Are Going to Can the Kaiser—Away Across to France—Good-Bye My Old Kentucky—There Is No Color Can Fly Above the Old Red, White and Blue—Their Souls Go Marching On—Why Do I Love You More—Because We Love the Soldiers—You'll Come Back My Hero—We Are Glad We Are Yankees—My Dream of You by the Old Mill Stream—Uncle Sam's March and Two Step—A Message to the Moon—The American Battle Song of Liberty—Mr. Wilson Is Bursting Bombs in Germany—I'd Love to Have a Soldier for a Sweetheart—The Emblem of the Sammies—Not There Yet—The Iron Cross—Over Here in the U. S. A.—Good-Bye My Soldier Boy, Good-Bye—American Boys in France—Come on Boys—We're Going to Can the Kaiser—The Liberty Lads—The Greeting of the Red Cross Band—We Also Serve Who Watch and Wait—Khaki Bill and Kaiser Bill—The Song of Victory—The Three Farewells—The Stars and Stripes Forever—When the Boys Are Marching Across the Hindenberg Line—Hurrah Boys Hurrah—It's Because You've Fought So Bravely—We Are Yankees, We Are Sammies—Come Love and Take a Trip in My Aeroplane—Some One's Darling—The American Prayer—The Same as When I'm Old—Stick to the Flag Boys—You Represent the Banner in Its Colors—After the War—Why I'm Going Over—We're Here—My Heart Longs Just for You—Carpet Tack Soldiers—America Is Coming—We Are Coming German Kaiser—Mothers Share of Defense—America Is Calling You—Glide, Glide, Glide Boys, Right Into Berlin—Any Old Place Will Be Home Sweet Home Where the Star Spangled Banner Waves—Uncle Sam Is in the Scrap—Somewhere in France—We're the Boys from the U. S. A.—We Will Follow It All the Way Through—Olive Drab and Navy Blue—In the Dear Old Keystone State—I Don't Want Your Candy—If I Fail to Come Back Home—Honor the Name of Canada—There'll Be Only the Language Left—If the Clock Only Told the Time of Peace—On That Western Front—Old Glory Goes Over the Top—Onward to the Front Boys—How I Wish I Was a Soldier—I Am a Soldier of the U. S. A.—In the Land of the Old Red, White and Blue—Sail, Sail, Sail, Our Boys Are Sailing—Behind the Gun—Life Has One High Lesson Yet—Styles-Styles-Styles—Don't Worry, It's for All of You—For Liberty and Democracy—Strike Up the Band Let's All Lend a Hand—Remember the Tuscanis—A Boy from Dear Old Maine—Some Mothers Boy—Somewhere—Hug Me Tight—Hold the Line for We Are Coming—His Number Was Called.

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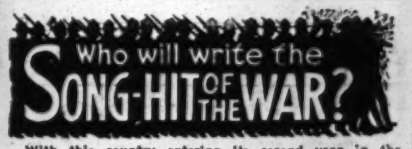

With this country entering its second year in the "World War" it is doubtful if the song which will be known as the "Hit of the War" has as yet made its appearance. While it is true that such War Songs as "Over There" and "Liberty Bell" have made some impression, have Our Boys adopted another "It's A Long Way To Tipperary," which has been the great favorite with the "English Tommies"? Inasmuch as several Commanders of our training cantonments have requested boys in the service to write such a song, it appears to be still wanting.

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BURLESQUE NEWS

(Continued from page 15)

BEN KAHN'S "FOLLIES" GOES OVER THE TOP TO BOOM OF GUNS

Ben Kahn's company, at his Follies this week, is headed by Billy "Grogan" Spencer and Leo Kendall, who are surrounded by a good company, a great chorus and a pretty production.

As are all of Kahn's shows, the numbers, which are produced by Solly Fields are mostly of a novel order. There at least three or four that are out of the ordinary each week. There are several numbers which would do credit to a Broadway show, in this offering.

The entertainment is in two acts and four scenes, called "The Baby Vampires" and "Soft Hat Harry's Divorce Case." Both are amusing, and many funny situations are crowded into the two hours of show.

A spectacular scene closed the first part, called "The Battle of Picardy." It shows the chorus girls in uniforms of the Allied soldiers in one of the first line trenches, with the officers in charge ready to go over the top. At a signal, the soldiers go over, with the guns roaring. Tanks are seen in action, and the electrical effects make the "battle" look most natural. It is a great scene, is splendidly staged and well acted. It was generously applauded, and received a number of well earned curtain calls.

The chorus, which has done much to bring success to the Kahn houses, is a hard-working lot of pretty girls. They run through their many numbers with speed and grace. Their costumes this week look well, in fact, Guttenburg must have gone out of his way to dig up several sets, as they are very pretty.

Spencer is again seen in his familiar Irish role that has made him so well known in burlesque. He handles it well, and is good in the scenes.

Kendall is again seen to advantage this week in his German role. His interpretation of this character is very funny. He works in an easy way and delivers his lines in a slow manner and in an amusing way.

George Walsh, all-around character man, does straight in the first part and an eccentric "bum" in the burlesque. Walsh is a clever fellow, and does his work well. He was extremely funny as an attorney in the court room scene. He is a favorite at the Kahn houses.

James X. Francis is straight man with the company, which part he handles well. His work in the battle scene had a lot to do with its success.

Miss Lorraine, a pretty and shapely young woman, with a good voice, is prima donna of the company. She reads her lines distinctly and is good in scenes and bits. Her gowns are very pretty.

Anna Sawyer is another popular favorite with the Kahn audiences. She is a soubrette in action and an ingenue in stature. She works with lots of vim, puts her numbers over for encores and "feeds" the comedians nicely. Miss Sawyers has some very pretty costumes this week, one in particular, a black satin dress, trimmed with rhinestones, and with a hat to match, is rich looking.

Dixie Dixon is getting better each week, and will be in the A-1 class of burlesque soubrettes soon. Miss Dixon puts her numbers over fine, dances nicely and is good in bits. Her dresses are pretty.

The show went over big Monday and seemed to be enjoyed by a big house. The musical part of the performance is up to the minute. SID.

BAKER SIGNS PRINCIPALS

The principals signed by Charles M. Baker for next season are Max Field, Harry Keeler, Bertha Gibson, Dorothy Dean, Sammy Spears, Leona Butler, Grace Howard, John Black, Sue Milford, Bert Bertrand, Sid Winters, Hattie Beal, Aug. Flaig, Eddie Healey, Douglas and Douglas and The Bradfords.

AL RAYMO
the Italian comedian who has created a new style of the "wop" with Charlie Robinson's "Parisian Flirts" on the American Burlesque Circuit this season.

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IN THE HEART OF THE BERKSHIRE HILLS
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DEATHS OF THE WEEK

MRS. SAM K. CHESTER, an old-time actress, died April 2 at the Actors' Fund Home, Staten Island, aged seventy-eight years. The deceased was born in Baltimore, Md., and made her first stage appearance in that city, at the age of fifteen, playing the fairy in "The Naiad Queen." During her long career before the footlights, she had appeared with many of the leading stars and companies, her last appearance having been made in "The Social Swim," thirteen years ago, in Salt Lake City. Since her retirement, she had been with her husband, a guest at the Fund Home. The body was removed to the Campbell Funeral Church, where services were held last Friday. Interment was in Evergreen Cemetery.

CARL ROSCHKE, stage manager of the Star Theatre, St. Paul, Minn., died March 29 in that city, from pneumonia. He had complained for several days of not feeling well and, after working the matinee on the 29th, went home. When time for the evening show came, he was too weak to make the trip down town and, when his condition was reported to Manager Kirk, the latter insisted that he go to bed and call a physician. This he decided to do, but, before his true condition was ascertained, the end had come. Roschke had been in the show business for several years. For the last three years he had been stage manager of the star and, before that, he had been electrician with many of the leading dramatic attractions. He was a member of the T. M. R's. and the Stage Hands Union. The funeral took place April 1 and was largely attended.

FREMONT LONG better known in circus show life as "Mont" Long, died March 13 at the Columbus (O.) Hospital, aged sixty-five years. "Mont" Long, in his day, was one of the best known circus band leaders and, in this capacity, was connected with the Sells Brothers, the Wallace and the Walter L. Main Circuses. He retired from active show life when the Main Circus ceased touring several years ago, after which he served as City Marshal of Circleville, O., his native town. He is survived by three daughters.

JOSEPH MIRON, the well known basso, died March 27 at his home in Webster, Mass. The deceased was a prominent figure on the comic opera stage a quarter of a century ago and played in many of the successes of that period.

GLORIA GRAY, a member of the "Show of Wonders," died April 4 at Walla Walla, Wash., from pneumonia. Miss Gray, who was eighteen years of age, was a daughter of Louis Halpren, a New York banker, and first appeared in motion pictures, in the support of Harold Lockwood, in "The River of Romance." Later she was seen in "The Dragon's Claw." She was then engaged for the Winter Garden show.

FRANK WEDEKIND, the German playwright and actor, who was at one time imprisoned for ridiculing the Kaiser, died March 9 in Munich, Bavaria.

RICHARD GIBBS MANSFIELD, son of the late Richard Mansfield, died April 3 at the aviation training camp, San Antonio, Tex., from spinal meningitis. The deceased, who was in his twentieth year, as a young boy evinced a desire for the stage and last year studied at the School of Dramatics of the Carnegie Institute, Pittsburgh, Pa., and made his professional stage debut at the Pitt Theatre, that city, in "The Man Who Stayed At Home." His last appearance was made in "The Drawing of the Sword," in conjunction with the Red Cross pageant. When America entered the war, he was appointed a special constable at New London to guard the piers and harbor at New London, Conn., where he lived. He enlisted as a private in the aviation section of the U. S. Army on February 1 of this year and expected to be called to France soon. He is survived by his mother, who was known to the stage as Beatrice Cameron. Funeral services were held last Monday at the late home of the deceased in New London.

CARLOS FRENCH STODDARD, known on the stage as Sandal Milliken, died at New Haven last week. Her first stage appearance was made in New York in 1897 in the cast of "A Rich Man's Son," and later in "A Royal Rogue" and "The Bird in the Cage." Her last role was that of the leading woman opposite Robert Edeson, in "Ransom's Folly" in 1903.

GLORIA GRAY, member of the road company of "Show of Wonders," died at Walla Walla, Washington last week. She was the daughter of a Russian banker, and previous to joining the "Show of Wonders," played in support of Henry Miller, in "The Dragon's Claw" and, later, with Harold Lockwood in motion pictures.

EILLEEN RHODES, for the past two years playing Little Eva in "Uncle Tom's Cabin," died in Pittsburgh last week. She was twelve years old and was considered one of the best juvenile actors. Death was due to pneumonia.

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NEW YORK THEATRES

GEO. M. COHAN Theatre, 43d St. & B'way. Evgs. 8.20. Mats. Wed. & Sat., 2.30.
LAST WEEK
TOOT-TOOT!
APRIL 15—MME. FISKE IN "SERVICE."

BELASCO West 44th St. Evenings at 8.30. Matinees Thursday and Saturday at 2.30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

LYCEUM Theatre, 45th St. & Bway. Evgs. at 8.20. Matinees Thursday & Saturday, 2.30.
DAVID BELASCO presents
A play of the Great Northwest by Willard Mack.
TIGER ROSE

PALACE B. F. KEITH'S Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-$1-$1.50
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ELTINGE West 42nd St. Evgs. 8.30. Matinees, Wednesday & Saturday at 2.30.
A. H. WOODS presents
BUSINESS BEFORE PLEASURE
A new Comedy by Montague Glass and Jules Eckert Goodman, with BARNEY BERNARD and ALEXANDER CARR.

REPUBLIC West 42nd St., Evgs. at 8.30, Mat. Wed. & Sat., at 2.30.
A. H. WOODS Presents
Parlor, Bedroom and Bath
By C. W. Bell and Mark Swan with FLORENCE MOORE & JOHN CUMBERLAND

GAIETY Broadway & 46th St., Evgs. at 8.20. Mat. Wed. & Sat., 2.30.
KLAW & ERLANGER PRESENT THE BIGGEST LAUGH MAKER IN TOWN.
SICK-A-BED
By ETHEL WATTS MUMFORD

MOROSCO 45th St. West of B'way. Evgs. at 8.20. Matinees Wed. & Sat., 2:20.
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SEATS 10 WEEKS IN ADVANCE
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LAURETTE TAYLOR
In a New Comedy
"HAPPINESS"
By J. HARTLEY MANNERS.

EMPIRE B'way & 40th St. Evs. 8.15. Mats. Wed. & Sat., 2.15.
CHARLES FROHMAN PRESENTS
ETHEL BARRYMORE
In the comedy by R. C. CARTON
"THE OFF CHANCE"

"CHEER UP" AT THE **HIPPODROME**
"GREATEST SUCCESS EVER KNOWN"
Staged by B. A. RUNNICLES
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NEW AMSTERDAM Theatre, W. 42d St. Evs. 8.15. Mats. Wed. & Sat. 2.15.
Klaw & Erlanger's new musical play
THE RAINBOW GIRL
Book and Lyrics by Rennold Wolf.
Music by Louis A. Hirsch.

CRITERION B'way & 44th St. Evs. at 8.15. Mats. Wed. & Sat. 2.15.

LIBERTY Theatre, W. 42nd St. Evgs. at 8.20. Mats. Wed. & Sat., 2.30.
COHAN & HARRIS PRESENT
GOING UP
BIG MUSICAL HIT.
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

BROOKLYN THEATRES

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Next Week—THE GIRLS FROM FOLLIES
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6 ROYAL HUSSAR GIRLS
In a Melange of Music and Song — In Vaudeville

JAMES MOBLEY
PRESENTS
9 BLACKBERRIES
IN VAUDEVILLE

ELSIE STIRK
The Variety Girl
IN VAUDEVILLE

The Three De Lyons
Novelty Aerialists and Gymnasts
IN VAUDEVILLE

TAYLOR TRIPLETS
Late Feature of the Barnum & Bailey Circus in the Manly Art of Self Defence.
Now Playing United Time — Direction—BILLY GRADY

GEO. RANDALL & CO.
In the Brilliant Comedy Gem "TOO EASY"

NIPPON DUO
TWO BOYS AND THE PIANO — IN VAUDEVILLE

GRACE MARGARET
SEYMOUR and FENTON
TWO GIRLS AND THE PIANO — DIRECTION—TOM CURRAN

Mac Kinnon Twins and La Coste
SINGING AND PIANO—IN VAUDEVILLE

BOB MYERS and CY PLUNKETT
THAT'S ALL — SEE SAM BAERWITZ

BILLY EVYLEEN
PURCELLA and RAMSEY
IN CLASSY MELODIES, COMEDY AND ARTISTIC DANCES
DIRECTION—JOE MICHAELS — LOEW CIRCUIT

BERT. O'ROURKE & ATKINSON CLARE
THE PITTER-PATTER PAIR — Direction—PAT CASEY

CHARLES BRADLEY
The Good Natured Singing Chap—Playing United Time

WALTER RITA
WINCHELL & GREENE
In Their Amusing Skit
"Spooneyville"
Direction—SAM BAERWITZ

ADELE MAZIE
WADE & MILLER
Singing and Dancing, introducing Irish, Buck, Soft Shoe Dancing, making six changes. N. V. A.

HARRY MARION
WHITE and WEST
In a Nifty Singing and Dancing Act
DIRECTION—JACK HENRY

LUCILLE BARR
SINGING COMEDIENNE — IN VAUDEVILLE

DAVE RAFAEL & CO.
Offers His Newest Ventriloquist Novel Production
"A NIGHT ON BROADWAY"
PLAYING U. B. O. TIME

W. H. THOMPSON & BERRI JEAN
In "PATENT APPLIED FOR"
A New Brand of Fun with Novelty Songs
Act and Songs by Louis Weslyn — Fourteen Minutes in One

EDDIE HELEN
Krafft & Myrtle
Comedy "A la Mode"
NOW ON U. B. O. TIME — A SURPRISE IN ONE

THE ONLY ORIGINAL
BURLINGTON FOUR
In "HOKEMVILLE"
NICHOLSON, SCHILLING, WESTERMAN and DONNELLY
PERSONAL DIRECTION—JACK LEWIS—ARTHUR KLEIN

Bessie and William FLORENZA
THE RAMSDELLS & CURTIS
Dancers Somewhat Different — Direction—JAMES PLUNKETT

JESSIE J.—FRANKS & ADDINGTON—RUTH
"The Surprise Girls" in Songs, Comedy, Chatter and Surprise
DIRECTION—JACK FLYNN

TANEAN BROS.

"A terrific Hit in the South. Miss Gertrude is a headliner, but Tanean Bros. share the honors. * * * Much of the enjoyment was given by the Tanean Bros., Comedy Musicians. They show themselves Musicians of skill on the Marimba as well as Comedians of Entertaining Quality."—*The State*, Columbia, South Carolina.

MOTION PICTURES

LOCAL SHOWMEN FORM BOOKING SYNDICATE

WILL OFFER 225 DAYS

The co-operative booking idea has at last taken root in New York, and, as a result, an organization has been formed under the corporate title of the Exhibitors' Booking Syndicate, which will be in a position shortly to offer suitable film attractions a tour of two hundred and twenty-five days in and around the greater city.

The new booking combination is composed exclusively of exhibitors and it is understood no stock will be offered for sale. While the organization has not made all of its plans known as yet, it has announced that it will have no connection with any of the national booking associations already in the field and will conduct all of its operations independently of any one manufacturing concern.

The men at the head of the new booking syndicate are all experienced film showmen and have been more or less active in the political end of the business, for several years. Sydney Cohen, who will look out for the routing and booking details, is president of the Exhibitors' League of New York State. Others interested with him in the Exhibitors' Booking Syndicate are John Manheim, president of the Manhattan Local of the M. P. E. L. of A.; John Wittman, president of the Bronx M. P. League, and treasurer of the New York State League; Chas. J. O'Reilly, vice-president of the State League, and Rudolph Sanders, a former official of the Brooklyn League.

Harry Rapf's "Struggle Everlasting" and "The Accidental Honeymoon" are the first two features to receive a booking contract for the two hundred and twenty-five day period from the syndicate.

PARAMOUNT BUYS POST STORY

"The Firefly of France," the story by Marie Angelotti, has been purchased by Paramount as a vehicle for Wallace Reid, who has just completed "Believe Me, Xantippe." Vivian Martin is at work on "Viviette," by William Locke, while Sessue Hayakawa and his company are filming a picture which has, as yet not been named. Cecile de Mille is making rapid progress with his Artcraft production of David Graham Phillips production, "Old Wives for New."

MOVIE MAN SUED FOR DIVORCE

CHICAGO, April 8.—Mitchel Ludick, wealthy moving picture exhibitor, is being sued by his wife for divorce, on the grounds of cruelty. She claims that he threw her out of an automobile while it was going and that she was seriously ill for some time afterward.

KEENEY PICTURE SHOWN

"A Romance of the Underworld," the first of the Frank A. Keeney pictures, had its private showing at Keeney's Theatre, Brooklyn, last week. The picture is based on the story by the late Paul Armstrong, and features Catherine Calvert, his widow.

PETROVA LEASES STUDIO

Olga Petrova has leased the Bacon-Bracker studios, at West Thirty-eighth street, and is already at work on "Patience Sparhawk," directed by Ralph Ince.

TOURNEUR LEAVES ARTCRAFT

Maurice Tourneur, well-known director for Artcraft, has left that organization to direct his own pictures.

FILM EXCHANGE INCORPORATES

TRENTON, N. J., April 4.—The Famous Players-Lasky Corporation Exchange, with the Corporation Trust Company as agent, was chartered in the office of the Secretary of State yesterday to purchase, sell, produce, lease, manufacture and exhibit motion picture negatives and positives and build and promote theatres and other places of amusement. The concern is capitalized at $10,000 and the incorporators are: John R. Turner, H. A. Black and A. F. Clarke, each of whom has his business address with the agent, 15 Exchange Place, Jersey City.

METRO HAS TWO FEATURES

Arnold Daly in "My Own United States" and "The Million Dollar Dollies" with the Dolly Sisters, have been purchased by Metro from the Screen Classics, Inc. The former is the work of William L. Sherrill of the Frohman company, while the latter is from the hands of Leone Perret. It is expected that the Daly picture will be run in connection with the Liberty Loan campaigns made by the various theatres, for the Rivoli has already booked the production in this connection.

KENYON'S VOTE PASSED LAW

ALBANY, N. Y., April 5.—The Local Option Sunday Movie bill, introduced by Assemblyman Clarence E. Welsh, of this district, in the lower house, giving cities the right to determine whether or not they shall allow motion pictures on Sundays, passed the Assembly by one vote, the deciding vote being cast by Raymond T. Kenyon, of Essex, who is a brother of Doris Kenyon.

MARK LEFT $2,000,000

BUFFALO, April 5.—The will of the late Mitchell H. Mark, president of the Strand Theatre Corp., was filed with Surrogate Hart here. The estate is tentatively appraised at $10,000, but the known value exceeds $2,000,000, the bulk of which is left to his widow, Mrs. Estelle B. Mark. A bequest of $2,000, to the Jewish Federated Charities, is announced.

MACKS MAY JOIN GOLDWYN

Willard Mack and Pauline Fredericks are reported to have signed with Goldwyn Pictures for a term of years. Mack, it is understood, will assume the post of producing manager of the Goldwyn studios in Fort Lee. Miss Fredericks, it is said, will join the Goldwyn organization in August, after her present contract with Famous Players-Lasky expires.

GERARD FILM TO CONTINUE RUN

The interests controlling "My Four Years in Germany," the picture which relates Ambassador Gerard's experiences during his sojourn at the Kaiser's court, have leased the Knickerbocker Theatre for the next twenty weeks.

F. I. L. M. CLUB TO HOLD DINNER

The F.I.L.M. Club of New York will hold its monthly dinner at Healy's Wednesday evening, April 24th. The Goldwyn Distributing Corp., the First National Film Corp., Civilization Film of Newark and the Magnet Film Exchange of New York are among the new members of the club.

LOEW BOOKS "JUST A WOMAN"

The Loew offices announce the booking of "Just a Woman," the film version of Eugene Walter's play of the same name. The film stars Charlotte Walker and was produced by Julius Steger.

ROTHAPFEL LEAVES FOR DUTY

Lieut. S. L. Rothapfel, Director of the Motion Picture Division of the United States Marine Corps, will soon leave for the marine station at Paris Island, Cuba and Hayti, in connection with his new duties.

SUNDAY OPTION BILL WINS IN ASSEMBLY

MEASURE NOW GOES TO SENATE

ALBANY, N. Y., April 4.—The Motion Picture Option Bill, which is the official title of the Sunday opening measure, introduced in the New York State Legislature recently, passed by one vote in the Assembly, this week. Two roll calls were necessary before the measure was finally carried, a reconsideration being accorded the bill after it had failed to pass when the first vote was taken.

The film men have Assemblyman Welch to thank for finally putting the bill over in the Assembly, the latter utilizing his knowledge of the rules to excellent effect in combating the efforts of the opponents of Sunday opening to have the first vote stand as recorded.

Considerable opposition to the liberal Sunday movement developed at the last moment. Assemblyman Slacer, of Erie County, led the fight against the measure on the floor of the Assembly. Among those who journeyed to Albany to voice their protests against the passage of the bill were Canon Chase, the Brooklyn minister; Rev. T. R. Good, head of the Schenectady Ministerial Association; Rev. W. W. Duncan, of the Kings County Sunday Observance Association; Mrs. Ella Boole, of the Women's Christian Temperance Union, and Thomas Gilman, of the New York City Sabbath Committee.

Their efforts to kill the Sunday opening plan were more or less counterbalanced, however, by a formidable array of ministers, civic workers, etc., who were on the job, to lend a helping hand, if necessary, in explaining the good points of the measure.

The bill will now go to the Senate for consideration. Its fate before that body is problematical.

COPE INDICTED FOR THEFT

Charles F. Cope, secretary of the Trinity Trading Corporation, was held last week in $2,000 bail by Judge Mulqueen in the Court of General Sessions on a charge of theft of $1,750 belonging to the firm. Chester Beecroft, president of the concern, charges that Cope cashed checks made out in payment of bills and that money appropriated for petty cash was used by him in entertaining an actress. The case will come up for trial in the near future.

PATHE HAS NEW SALES PLAN

The Pathe Exchange will follow a new sales policy hereafter. The country has been divided into five parts, each under the direction of an expert sales manager to work under the supervision of the general manager. Ralph O. Proctor was elected district manager for the Middle Western States last week.

PATHE ADOPTS NEW PLAN

Paul Brunet, vice-president and general manager of Pathe, has adopted a plan for film bookings to be known as "Selective Service Plan" to take effect April 15th. The plan enables exhibitors to choose their pictures and will do away with wild-cat bookings as far as Pathe is concerned.

ZUKOR BUYS FARM

Adolph Zukor recently purchased a 400 acre tract at Rockland County, N. Y., for $150,000. The estate is known as one of the finest in the country and contains a well stocked hunting preserve, a swimming pool and other attractions.

CLERGY OPPOSE SUNDAY MOVIES

NEWBURGH, N. Y., April 5.—The Methodist clergy of the New York Conference went on record to-day as opposing measures which are now under consideration in Albany. The clergy were particularly opposed to the bill passed by the Assembly permitting Sunday movies. The clergymen protested to the Legislature and Gov. Whitman to veto the bills as they were passed.

LONE STAR CO. LIQUIDATES

The Lone Star Film Company, for the distribution of Charlie Chaplin pictures, has passed the management on to other hands. Their last Chaplin release was made several months ago, and the winding up of affairs was delegated to the following officers: Paul Davis, president and treasurer; John Cuneo, vice-president; Dr. George Hall, secretary.

FILM CO. RE-ORGANIZES

CHICAGO, April 8.—"The Birth of a Race" Photoplay Company has re-organized and is now entirely in the hands of Chicago business men. The Frohman Amusement Company withdrew its interest and the company is under the direction of W. H. Burns, a well-known auditor.

NORMA TALMADGE SELECTS CAST

Norma Talmadge has already begun work on her latest Select picture, "De Luxe Annie" under the direction of Roland West. She has chosen a cast of players to support her which includes Eugene O'Brien, Frank Mills, Edna Hunter and others.

HELD IN FAKE FILM CASE

R. S. Davidson, a stock broker, was held last week by Judge Mulqueen in General Sessions Court, in $25,000 for alleged connection with the sale of stock in the Standard Films Industries Corporation, which it is claimed is a fake concern.

CHAPLIN DELAYED AGAIN

The showing of "A Dog's Life," the first of the million dollar Charlie Chaplin pictures at the Strand Theatre, has again been postponed, this time to April 14. Congestion of transportation facilities is blamed this time.

BEE-HIVE EXCHANGE SOLD

The New York Bee-Hive Exchange was sold last week to William L. Cohen, formerly a successful ribbon salesman. Several new ventures are contemplated by Cohen in connection with the Exchange.

TOURNEUR STARTS PRODUCING

Maurice Tourneur started his career as an independent producer this week by filming the first scenes of "Sporting Life." Tourneur will release his pictures through Hiller and Wilk.

BROOKS JOINS PATHE

Edgar O. Brooks, formerly General Sales Manager for the Mutual Film, has left that organization to join the Pathe sales forces at their home offices.

FILM FLASHES

Helen Chadwick has been added to the cast of "The House of Hate," the Pathé serial.

Marguerite Clark, though stricken with the mumps, has sufficiently recovered to enable her to keep some of her later dates on her Liberty Loan tour.

Pathé releases for April 21st are: Frank Keenan in "Ruler of the Road," the seventh episode of "The House of Hate," and Harold Lloyd comedy, "It's a Wild Life."

"The Wolf Faced Man" is the name of the new Pathé serial to be released some time this summer. The cast includes George Larkin, Hatty Compson, Ora Carew, Horace Carpenter and others. The story was written by Lucien Hubbard and W. A. S. Douglas.

FILM NEWS BOILED DOWN

"Mlle Pauletta," a comedy drama, will soon be released by Triangle.

Jay Belasco, of the Goldwyn forces, has been certified for military service.

Mabel Normand will soon be seen in a patriotic comedy, "Joan of Plattsburg."

World Pictures will release "Journey's End," featurnig Ethel Clayton, May 3.

General Film will release "A Night Out," one of the old Essanay-Chaplin pictures.

Kitty Gordon, in "Tinsel" is the second of the Oscar Apfel-World pictures.

Kitty Gordon is suffering from an affliction of the eyes, caused by studio lights.

Clara Kimball Young is at work on "The Claw" at her Hollywood, Cal., studios.

Don Meeney, of the Los Angeles Cinema Exchange, is in New York on business.

Harold Lloyd has signed a new contract for his reappearance in Pathé-Rolin comedies.

Frank Crane is directing Madge Evans and Johnny Haines in "Clarissa" for World Film.

Richard Bartheimes has been engaged to support George Cohan in "Hit-the-Trail-Holliday."

Mae Marsh is in Georgia, where exteriors are being taken for her next Goldwyn release.

Ralph Ince will hereafter direct Mme. Petrova, according to contracts signed by both.

Triangle will on April 14 release "The Law of the Great Northwest," featuring Margery Wilson.

General Film will distribute Edwin Hesser's drama of beauty, "The Triumph of Venus."

Frank Crane has signed a long term contract with World Pictures to direct Madge Evans.

Emmy Whelen has been asked by the Government to help in the Liberty Loan Campaign.

Metro's release for April 29 is "Riders of the Night," by John Collins, and features Viola Dana.

Marc MacDermott is en route for Atlantic City, where is expects to recover from a recent illness.

The Henry B. Walthall-Paralta Picture, "With Hoops of Steel," had a private showing last week.

The New York Exchange of the Triangle is now located on the eleventh floor of the Brokaw building.

Ida Coggswell Bailey Allen, well known writer, is now with the Industrial Department of Universal.

Bluebird's release for April 22 is "The Marriage Lie," directed by Stuart Fenton and featuring Carmel Meyers.

"Vengeance" is the title of the first Barbara Castleton-Montagu Love picture to be released by World Pictures.

Sir Johnston Forbes-Roberstson will be seen shortly in "Masks and Faces," to be released by World Pictures May 6.

Bessie Eyton will appear in the Metro all-star production of "Lend Me Your Name," featuring Harold Lockwood.

Some unique scenes are claimed for "Judith," the Alma Rubens feature that Triangle will soon release.

Roy Stewart will soon be seen in an exciting Western picture, the working title of which is "A Man Worth While."

The Motion Picture Directors Association held a meeting recently to discuss the waste in film production.

The Strand has again postponed the showing of Charlie Chaplin, in the "Dog's Life," this time to April 14.

C. C. Pettijohn gave a dinner recently to Governor Goodrich, of Indiana, and David Griffith, at the Astor.

June Elvidge, George MacQuarrie and John Bowers are at work on "The Judge," a World picture directed by Travers Vale.

Ethel Clayton will not leave for the coast for at least ten days, due to litigation in the matter of her late husband's estate.

Hugh Thompson, one-time leading man with Theda Bara and Virginia Pearson, is now playing leads opposite Doris Kenyon.

Richard C. Fox, Minneapolis branch manager for Goldwyn, is the father of a baby boy, whose name is Goldwyn Conrad Fox.

Carlyle Blackwell and Evelyn Greeley are at work on a new World Picture by Harry Hoyt, called "The Beloved Blackmailers."

Alfred Weiss, F. B. Warren and Harold Bolster, vice-presidents of Goldwyn, are on a trip through the country to meet exhibitors.

Marguerite Clark is ill with the mumps, but her doctor assures her that she will be out in time to help in the Liberty Loan Campaign.

The Seattle Exchange of the General Film Co. is now located at 2023 Third Avenue. Their Philadelphia branch has moved to 1223 Vine Street.

General Film announces that work has been resumed on "Blue Ridge Dramas." A new series of "O'Garry" pictures also are in contemplation.

Pathé releases for April 14th include Mme. Nadya Lesienko, in "The Busy Inn," and "The Whispering Wires," sixth episode of "The House of Hate."

The Universal Film Company has made arrangements for the appearance of the slogan, "Kill Kaiserism—Buy Liberty Bonds," on every litho it issues.

An American-Japanese drama is in process of production at the Triangle studios. "The Loyalty of Taro San" is its name and it is directed by Frank Borzage.

Edward Langford and George Cowl, of World Film, are both in the service. The former is stationed at Spartansburg, S. C., and the latter is with the Canadian Pioneers.

Mildred and Mindel Kaplan, six-year-old daughters of George Kaplan, who took part in the Annette Kellermann picture, "Neptune's Daughter," will appear shortly in an Artcraft production.

Jack Herman, Chicago representative for the Selig Polyscope Company, is reported to have offered Fred Fulton ten thousand dollars for one week's work in the movies. Fulton is expected at the studio early in June.

William S. Hart's itinerary on behalf of third Liberty Loan drive follows: San Diego, April 12; Los Angeles, April 13; Salt Lake City, April 15; Spokane, April 18; Seattle, April 19; Tacoma, April 20; Portland, April 21; Oakland, April 24; and San Francisco, April 25.

W. H. Productions company announce the sale of the rights to their Bessie Barriscale pictures for Western Pennsylvania and West Virginia, to Max Herring, of Pittsburgh, and the right to Oklahoma, for the Shorty Hamilton Comedies, to the B. D. Lewis Film Company, of Oklahoma City.

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FEATURE FILM REPORTS

"HEARTS OF THE WORLD"

In Two Parts.

Cast.

The Girl.....*Lillian Gish*
The Boy.....*Robert Harron*
The Littlest Brother.....*Ben Alexander*
The Little Disturber.....*Dorothy Gish*
Monsieur Cuckoo.....*Robert Anderson*
The Village Carpenter....*George Fawcett*
Von Strohm.....*George A. Siegmann*
A Poilu.....*Eugene Pouyet*
A French Major.....*Herbert Sutch*
A German Sergeant.....*George Nichols*

Story—Dramatic. Scenario by M. Maston de Tolignac. Translated into English by Capt. Victor Marier. Direction of D. W. Griffith. Management of Elliott, Comstock and Gest.

Remarks.

This picture is a story of the loves, hates and sacrifices of the world war. Dealing with events of the struggle in France, it finds its dramatic contrast, in the larger sense, in the comparison of Prussian kultur and the democratic philosophy of France and Britain.

In planning the picture, Mr. Griffith undoubtedly had in mind the vast possibilities of the movie screen for patriotic propaganda in visualizing the human side of the conflict. He has repeated his success in handling "mob" scenes and producing exciting battle scenes before the camera with remarkable illusion and in obtaining artistic photographic results.

The picture seeks to make the war a big reality, to bring as much of it as possible within the confines of a theatre. "Hearts of the World" is excellent propaganda (we have seen none better) and deserves to succeed in its ambitious aims. Mr. Griffith spent eighteen months in the making of the picture, during which time he repeatedly risked his life and spent a fortune.

The story begins some years before the war and the scene is laid in France. The daughter and son of American parents grow up as companions in France. Their families have made their homes abroad because of the artistic opportunities afforded in Europe. The girl and boy become betrothed, but just before the date set for their wedding, the war breaks out. The boy, though an American citizen, believes a country worth living in is worth fighting for, and enlists in the French army. The village in which the girl remained behind is captured by the Germans, and she, with others, is put to work in the fields. The boy, disguised as a Prussian, re-enters the town and rescues his sweetheart but is trapped by the Germans. The town is recaptured by the French, who save the two. The conclusion shows the lovers reunited and the entrance into the city of American soldiers.

Lillian Gish, as the girl, and Robert Harron, as the boy, were especially good. A meed of praise also is due Dorothy Gish, Ben Alexander, Robert Anderson, George Fawcett and Eugene Pouyet for their excellent acting.

Box Office Value.

Full run.

"HIS MAJESTY BUNKER BEAN"

Paramount. Five Reels

Cast

Bunker Bean.....*Jack Pickford*
The Flapper.....*Louise Huff*
Jim Breede.....*Jack McDonald*
His Wife.....*Frances Clanton*
His Oldest Daughter.....*Peggy O'Connell*
Old Mrs. Breede.....*Edythe Chapman*
The Greatest Pitcher.....*Hart Hoxie*
Prof. Balthasar.....*Gustav Seyffertitz*

Story—Comedy. By Harry Leon Wilson. Directed by William D. Taylor. Featuring Jack Pickford.

Remarks

As has happened before, the conversion of a stage success into a screen drama does not come up to expectations. This comedy bubbled over with laughter when it was presented on the stage, but the film affords few and far-between laughs.

The story does not preserve sufficient continuity to be re-told. It is the adventure of a conscientious stenographer, who rises to wealth and marries the daughter of his boss.

The credit for the success of this picture, if it does meet with success, is due to Jack Pickford and Louise Huff, for, were it not for these two amiable little comics, the picture would have no laurels on which to rest.

Box Office Value

Two days.

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